

HIT PARADER

35 CENTS

INSIDE
THE WORLD
OF STARS

DECEMBER/CDC

TOP TUNES
Song lyrics

A WALKIN' MIRACLE

•
BLUE VELVET

•
BUSTED

•
THE KIND OF BOY
YOU CAN'T FORGET

•
HELLO HEARTACHE,
GOODBYE LOVE

•
HONOLULU LULU

•
I CAN'T STAY MAD
AT YOU

•
BE MY BABY

•
I'LL TAKE YOU HOME

•
TALK TO ME,
TALK TO ME

•
THE MARTIAN HOP

•
BLUE BAYOU

•
THEN HE KISSED ME

•
CROSSFIRE

•
IF I HAD A HAMMER

•
HEAT WAVE

•
ONLY IN AMERICA

•
MICKEY'S MONKEY

•
MR. WISHING WELL

•
EIGHT-BY-TEN

DION
rock
n' rolls

BIGGEST
BLAST
RYDELL

Show Biz
crossword

PETER
PAUL
and
MARY

WHY
the
TEEN
FOLK
CRAZE
?

I'll never
pay for
love again:
MOLLY BEE

HOOTENANNY
THE ORIGINAL!

EXCLUSIVE
LYRICS TO HOOT HITS!

T.V. HIT PARADE

THE LIEUTENANT Gary Lockwood

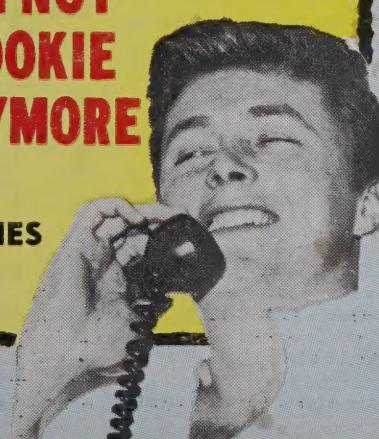
James Franciscus MR. NOVACK

THE Patty Duke SHOW

COLUMNS
ON
JAZZ
COUNTRY
FOLK
ROCK

I'M NOT
KOKIE
ANYMORE

EDD
BYRNES





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- 2. Not a paste on. Magic Nail Formula #77 is a liquid and powder.
- 3. When brushed on to your finger it hardens into a beautiful nail that is stronger than your own!
- 4. Will build your nails up to any length desired! — in minutes
- 5. Repairs broken or chewed nails in minutes!
- 6. Good for Nail Biters — even children! So strong, it can't be chewed!
- 7. Looks real and feels real!
- 8. Makes your hands look more glamorous!
- 9. Strong! — Cannot break or tear! Do housework, wash, type, play piano!
- 10. Lasts and lasts indefinitely!

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Mrs. R. S., N.Y.C.

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For Regular
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CITY _____

STATE _____

hit Parader...

DECEMBER 1963

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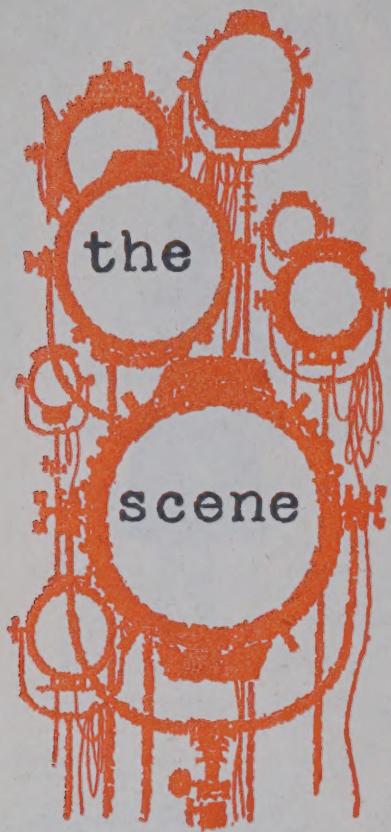
Consider also, especially if you feel quite ill-at-ease during time-of-the-month, that it helps give you poise, security, confidence—and perhaps the very relaxation you are seeking.

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NO PADS
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The world of American entertainment is as big as it is exciting. There is nothing like it—anywhere. Its movies, records and stars stand supreme in the minds of fans around the world.

Go to a neighborhood movie house behind the Iron Curtain, and behold, Elvis Presley is singing on the screen. Travel to a market place in Jordan—surprise—shiny stacks of twist records are being peddled from shop counters. American show business is world show business. It is *everywhere*.

Show business is Brenda Lee, surfin' music, The Mashed Potato, Bobby Vee, twanging guitars and "Gidget." It is Chubby Checker, folk songs, The Ed Sullivan Show, Sandra Dee and *Bye Bye Birdie*. It is Johnny Mathis, Cleopatra, NBC, Paul & Paula, and rhythm and blues. It encompasses all moods and rhythms, confronts all the emotions, is ubiquitous. It is a very splendid thing.

In its many guises this mighty world of entertainment is with us every day. It stimulates, inspires, amuses, shocks, enlightens and provokes. It holds up masks of comedy and tragedy for us to see. It creates a world of make believe in which there is beauty, sensuality, laughter and love. Conversely, it presents an uncompromising picture of life drawn with brutal honesty. It

may serve as an escape from reality, or as a path to self-understanding. Paradoxically, it often is both at the same time.

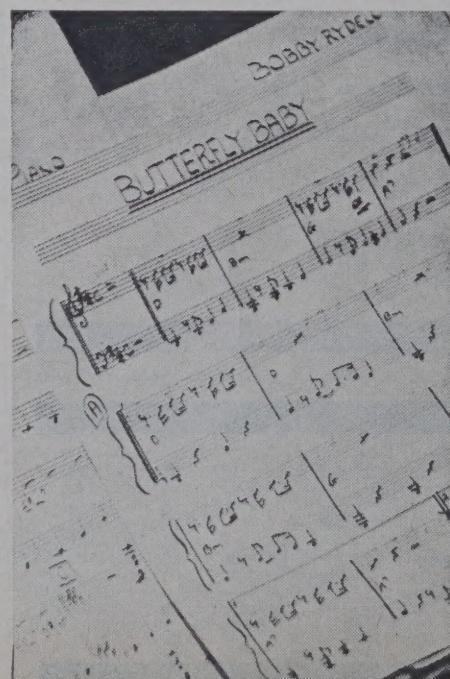
The actors, directors, singers and musicians of the show business industries work hard to make this world exciting. With sight and sound, they create the glamorous images that fans wish to see and hear on vinyl disc and celluloid. So well conceived are these images, in fact, that they seem more real than the reality they depict.

They and the performers who create them become bigger-than-life. Screen performances blend with real life dramas; movie stars are watched off the screen, as they are on. Singing stars, idolized by fans, are endowed with god-like qualities and superhuman emotional capacities.

Thus, the unreal becomes the real; illusion is magically transformed into reality, and the thin line separating shadow and substance is obliterated by the brilliant lights of show business. This is why the world of entertainment is so fascinating.

We will report this world to you in Hit Parader.

As new entertainment trends appear on the scene, we will explain and interpret them in articles and picture stories. The emphasis will be on the ever-changing landscape of show business, as well as on the important personalities who command prominent places there. Frequently, these stars will address you in their own words to tell you of the joys, triumphs, sorrows and adventures that have accompanied their successes.



The articles and picture stories of Hit Parader comprise its point of view. On page 20 of this issue, for example, you will find "Rock 'n' Roll's Biggest Blast." To get the photos and ideas we wanted for this picture story, we assigned a photographer and reporter to roam through the auditorium, backstage areas, and star dressing rooms of the Brooklyn Fox theatre. Why? To show what is happening in big time rock 'n' roll.



"Blowin' In The Wind" (page 30) tells of the rise of folk music popularity. It also serves as our tribute to three favorite singing artists—Peter, Paul and Mary.

These are only two of the features included in this issue. The rest will have to speak for themselves. We believe, however, that with our columns, reviews and song lyrics, they present a complete picture of popular entertainment as it exists in this country today. The letters from our mailbox will tell us if we are correct.

The Editor

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CIVIL ENGINEERING

Civil Engineering
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Mechanical Engineering
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Petroleum Technology

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Air Conditioning Maintenance
Domestic Heating with Oil & Gas
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Gas Fitting
Heating
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Plumbing & Heating Estimator
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Refrigeration
Refrigeration & Air Conditioning
Steam Fitting

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Paper Making
Pulp Making
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Pulp & Paper Making

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Motive Power Fundamentals
Railroad Administration

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Salesmanship
Salesmanship & Sales Management

SECRETARIAL

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Machine Shop Inspection
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Machine Shop Practice & Toolmaking
Metallurgical Engineering Technology

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Reading Shop Blueprints
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Tool Engineering Technology
Toolmaking
Welding Engineering Technology
Welding Processes

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Stationary Steam Engineering

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hit Parader...

● BLUE VELVET

By Bernie Wayne and Lee Morris

She wore blue velvet
Bluer than velvet was the night
Softer than satin was the light from
the stars
She wore blue velvet
Bluer than velvet were her eyes
Warmer than May her tender sighs
love was ours
Ours, a love I held tightly
Feeling the rapture grow
Like a flame burning brightly
But when she left, gone was the glow
of blue velvet
But in my heart there'll always be
Precious and warm a memory
through the years
And I still can see blue velvet
through my tears.

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● TALK TO ME, TALK TO ME

By Joe Seneca

Talk to me, talk to me,
I love the things you say.
Talk to me, talk to me
In your own sweet, gentle way.
Let me hear, tell me, dear,
Tell me you love me so.
Talk to me, talk to me,
Tell me what I want to know.
The many ways you speak of love
I've heard before,
But it sounds so good ev'ry time.
Please say the part I love just once
more:
"Darling, I'm so glad you're mine."
Talk to me, talk to me,
Hold me close, whisper low.
Talk to me, baby, can't you see,
darling,
I, I love you so.

© Copyright 1958 by Jay & Cee Music Corp.

● HELLO HEARTACHE, GOODBYE LOVE

By Hugo, Luigi, George and David Weiss

Love him
How much do I love him
So much
He will never know
New love
He has found a new love
I know
I must let him go
There they go
In their happiness
Here I go
In my loneliness
Hello heartache, goodbye love
Goodbye love, goodbye love.

Love him
Will she really love him
Deeply
Half as much as I
Always
Will she love him always
I will
Till the day I die

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● A WALKIN' MIRACLE

By Hugo, Luigi, George, David Weiss and Adam R. Levy

Did you ever see starlight come rushin'
from the skies
Headin' for home in a certain some-
one's eyes
Uh-huh-huh, That's my baby
Talkin' 'bout my baby, and I love him
He's a walkin' miracle
He's a walkin' miracle.

Did ya ever see sunshine come pourin'
out a space
Just to be part of the smile on some-
one's face
Uh-huh-huh, That's my baby
Talkin' 'bout my baby, and I love him
He's a walkin' miracle
He's a walkin' miracle.

And you should see the cherries do
flips oh yeah
When they're picked to be the taste on
his lips oh yeah
And I know how happy his clothes
must be
'Cause that's how I feel when he is
close to me.

Did ya ever see lovin' that really rings
the bell
Kookie and crazy like Romeo himself
Uh-huh-huh, That's my baby
Talkin' 'bout my baby, and I love him
He's a walkin' miracle
He's a walkin' miracle.

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● THEN HE KISSED ME

By Phil Spector, Ellie Greenwich and Jeff Barry

Well he walked up to me
And he asked me if I wanted to dance
He looked kind-a nice
And so I said I might take a chance
When he danced he held me tight
And when he walked me home that
night
All the stars were shining bright and
Then he kissed me
Each time I saw him I couldn't wait
to see him again
I wanted to let him know
That he was more than a friend
I didn't know just what to do
So I whispered I love you
He said that he loved me too and
Then he kissed me
He kissed me in a way that I've
never been kissed before
He kissed me in a way that I wanna
be kissed for evermore
I knew that he was mine
So I gave him all the love that I had
And one day he took me home to meet
his mom and his dad
Then he asked me to be his bride
And always be right by his side
I felt so happy that I almost cried
and
Then he kissed me.

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Mother Bertha Music

● BUSTED

By Harlan Howard

My bills are all due and the baby needs
shoes and I'm busted
Cotton is down to a quarter a pound
but I'm busted
I got a cow that went dry and a hen
that won't lay
And a big stack of bills that gets
bigger each day
The county's gonna haul my belongings
away 'cause I'm busted

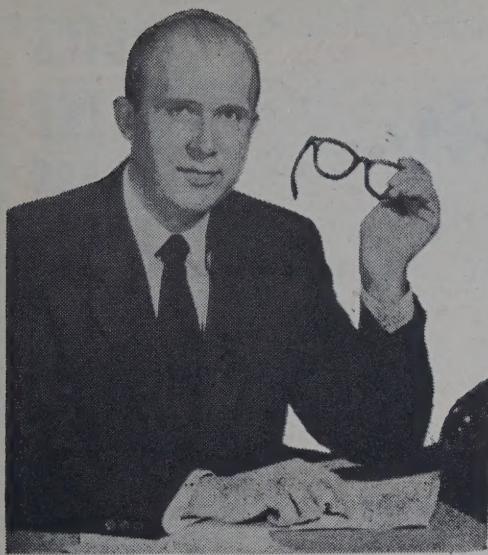
I went to my brother to ask for a loan
'cause I was busted
I hate to beg like a dog without his
bone but I'm busted
My brother said there ain't a thing
I can do
My wife and kids are all down with
the flu
And I was just thinking of calling on
you and I'm busted

Well I am no thief but a man can go
wrong when he's busted
The food that we canned last
summer is gone and I'm busted
The fields are all bare and the cotton
won't grow
Me and my family got to pack up and
go but I'm make a living
Just where I don't know 'cause I'm
busted
I'm broke no bread I mean
like nothin'... forgot it
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● THE KIND OF BOY YOU CAN'T FORGET

By Ellie Greenwich and Jeff Barry

I remember when I first saw him
Something told me that I couldn't
ignore him
I've been dreamin' of him every night
ever since we met
'Cause he's the kind of boy you can't
forget
I remember when I first kissed him
He touched my hand and then I
couldn't resist him
Though he kissed me 'bout a week ago
I ain't got over it yet
'Cause he's the kind of boy you can't
forget
Wo-wo-wo-wo-wo-wo-wo-wo-wo-
I could be so happy knowing he was
mine all the time
And I could make him happy
I would treat him good
Yes I would
I've got a fellow and I adore him
There is nothin' that I wouldn't do for
him
I won't be happy till I make him mine
And the wedding day is set
'Cause he's the kind of boy you can't
forget
© Copyright 1963 by Trio Music Co., Inc.



Don Bolander, M.A., University of Chicago; B.S., Northwestern University; Director of Career Institute; authority on adult education.

You have intelligence. You have ability. You have ambition. But are you getting ahead as fast as you think you should?

Let's be frank, and maybe I can save you from years of disappointment. You see, none of us will ever go any farther than our ability to speak and write will let us go. Each of us has something special to offer, but nobody will ever know it if we cannot express ourselves fully and easily.

Think about it. Are there words you avoid using because you're not exactly sure what they mean? Are you sometimes unsure of yourself in a conversation with new acquaintances? Do you have difficulty putting your true thoughts in a letter or report?

The truth is, countless numbers of intelligent, adult men and women are being held back in their jobs and social lives—without knowing it—because of their English. If you are honest enough with yourself to admit these difficulties, you have already taken the first big step to success.

The next step is easy. You can master good English *without going back to school*. Over the years, I have helped thousands of men and women stop making mistakes in English, increase their vocabularies, improve their writing, and become interesting conversationalists—right in their own homes.

I can help you, too, if you will give 15 minutes a day to the Career Institute Method of mastering good English. My answers to the following questions will show you how quickly and easily you can do something about getting ahead.

Don Bolander

Don Bolander
Director, Career Institute



If you honestly want to get ahead...

Let Me Help You Master Good English

Give me 15 minutes a day, and I will help you learn to speak and write like a college graduate

Question *What is so important about my ability to speak and write?*

Answer People judge you by the way you speak and write. Good English is absolutely necessary for making a good impression and getting ahead in business and social life. You can't express your ideas fully or reveal your true personality without a sure command of good English.

Question *What do you mean by a "command of good English"?*

Answer It means you can express yourself clearly and easily without fear of embarrassment or making mistakes. It means you can write well, carry on a good conversation—also read rapidly and remember what you read.

Question *Are there other advantages to be gained by acquiring a command of good English?*

Answer Yes! Words are actually "tools of thought." The more you learn about words and how to use them to form and express your ideas, the better your thinking becomes. For this reason a command of good English often pays off in unexpected ways.

Question *Wouldn't I have to go back to school for a command of good English?*

Answer No, not any more. You can gain the ability to speak and write like a college graduate right in your own home—in only a few minutes each day.

Question *Is this something new?*

Answer Career Institute of Chicago has been helping people for many years. The unique Career Institute Method quickly shows you how to stop making

embarrassing mistakes, gain a colorful vocabulary, write clearly and well, and discover the "secrets" of interesting conversation.

Question *How do I know it works?*

Answer There are thousands of letters in my files, testimonials from people who have used the Career Institute Method to achieve amazing results. If you send in the coupon below, I will share some of these letters with you.

Question *Who are some of these people?*

Answer The Career Institute Method is used by men and women of all ages. Some have attended college, others high school, and others only grade school. The method has helped business men and women, homemakers, industrial workers, clerks, secretaries . . . almost anyone you can think of.

Question *How long will it take me to learn to speak and write like a college graduate, using your method?*

Answer In some cases people take only a few weeks to gain a command of good English. Others take longer. It is up to you to set your own pace. In as little time as 15 minutes a day, you will see quick results.

Question *How can I find out more about the Career Institute Method?*

Answer I will gladly mail a free 32-page booklet to you. The booklet fully explains the new easy-to-follow Career Institute Method and tells how you can gain a command of good English, quickly and enjoyably, at home. Just send a postcard or fill out and mail the coupon below.

DON BOLANDER, Career Institute, Dept. 168J, 30 East Adams, Chicago 3, Ill.

Please mail to me, without obligation, a free copy of your 32-page booklet,
HOW TO GAIN A COMMAND OF GOOD ENGLISH.

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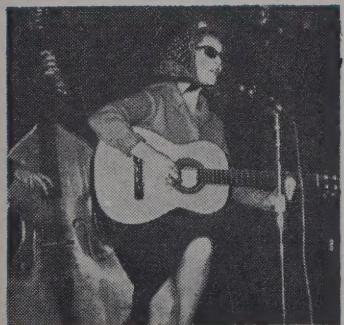


Hootenanny

What's the newest boom in the music business? Folk music, what else? And what TV program is back again this year breaking ratings across the country? Right again, it's a folk music series called "Hootenanny." Overnight, the program and the music have become the talk of the nation.

Taped at colleges and universities before enthusiastic collegiate audiences, "Hootenanny" showcases talent of the biggest names in the world of folk music. By the time these artists arrive on campus, accompanied by tons of television equipment, tickets for the show have long since disappeared, and the scramble for choice viewing spots has begun.

please
turn
page



HOOTENANNY

With voices singin', hands clappin', and fingers snappin', under-graduates pack gymnasiums and auditoriums to see their favorites perform—and join them in rousing song. At George Washington University, Rutgers, University of Virginia, Brown, Michigan, U.C.L.A., and Annapolis, students have made a pass to a "Hootenanny" dress rehearsal or actual taping as highly prized as a ticket to a homecoming football game. At Penn State, for example, more than 1,000 sat on the floor of the huge union hall for the "Hootenanny", rehearsal. It was cleared out for another 1,000 who attended the taping later that evening. Outside, students crowded up to windows to see and hear what they could.

A hootenanny—on a campus, on the beach or at home—is to folk music what a jam session is to jazz: a gathering together of musicians to make sweet music. But that doesn't explain why the concept has caught on with today's college and high school students.



Dressed with appropriate casualness, teen-agers and college students enjoy old home-spun folk melodies sung in rousing style by such artists as The Tarriers, The Limeliters, Theo Bikel and Lynn Gold.





The best answer, according to folk authorities, lies within the history of American music since the Second World War. With the decline of the big bands in the late forties, two musical trends appeared: progressive jazz and syrupy Tin Pan Alley ballads. Jazz was too esoteric for most music lovers, and the slush of pop ballads bored the rest. Some turned to the more rhythmic Latin and rock 'n' roll tempos, others to sea chanties, cowboy songs and, especially, to Negro blues music. Without knowing it, they were getting ready for folk.

The Kingston Trio helped the process along. They cleared the way for mass acceptance of the music form, and other outstanding singers and groups joined them. Folk music was on its way to making its current splash.

Some people still don't like folk music. They think it is dull. The college crowd, however, takes its folk music seriously. They listen to its words. To them, it has something beautiful to say. Some are attracted to the songs because of their simplicity. Others say they have discovered a music with wonderful lyrics and a personal quality expressed in rich, true-to-life emotional tones. All agree that their enjoyment of folk music began when they learned to listen to the all-important lyrics. They have joined millions of TV viewers across the land to make hootenanny—a very old word—the latest addition to our everyday vocabulary.

Jack Linkletter, son of famous M.C. Art Linkletter, travels with "Hoot" to colleges as show's popular host.







Spontaneity is the aim of "Hoot" telecasts. Fans and cameramen get close to Theo Bikel and the Journeymen (opp.), and Bud and Travis. Miriam Makeba and the Chad Mitchell Trio were a big hit at the U. of Virginia "Hoot."

● BLACK IS THE COLOR

Black, black, black, is the color of my true love's hair,
Her lips are like some rosy fair,
The prettiest face and the neatest hands,
I love the ground whereon she stands.

I love my love and well she know-
o-ows
I love the grass whereon she goes,
If she on earth no more I see.
My life will quickly fade away.

But black is the color of my true love's hair,
Her face is something wondrous fair;
The prettiest eyes and the neatest hands,
I love the ground whereon she stands.

I love my love and well she knows
I love the ground whereon she goes
If you on earth no more I see
I can't serve you as you have me.
The winter's past and the leaves are green
The time has past that we have seen
But still I hope the time will come
When you and I shall be as one.
Copyright 1948 by Modernmusic

● THE BLUE TAIL FLY

By Stephen Foster

When I was young I used to wait
On master and give him his plate
And pass the bottle when he got dry
And brush away the blue-tail fly.

Jimmie crack corn and I don't care
Jimmie crack corn and I don't care
Jimmie crack corn and I don't care
My master's gone away.

And when he'd ride in the afternoon
I'd follow after with a hickory broom
The pony being rather shy
When bitten by a blue-tail fly.

One day he ride around the farm
The flies so numerous, they did swarm
One chanced to bite him on the thigh
The devil take the blue-tail fly.

The pony run, he jump, he pitch
He threw my master in the ditch
He died and the jury wondered why
The verdict was the blue-tail fly.

They lay him under a simmon tree
His epitaph is there to see:
"Beneath this stone I'm forced to lie
Victim of the blue-tail fly."
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● GREENSLEEVES

Alas, my love, you do me wrong
To cast me off discourteously
And I have loved you, oh, so long
Delighting in your company

Greensleeves was all my joy
Greensleeves was my delight
Greensleeves was my heart of gold
And who but my lady Greensleeves

I've been ready at your hand
To grant whatever you would crave
And I have waged both life and land
Your love and good will for to have.
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● BARBARA ALLAN

It was in and about the Martinmas time

When the green leaves were a falling
That Sir John Graeme, in the West Country

Fell in love with Barbara Allan.

He sent his man down through the town

To the place where she was dwelling

"O haste and come to my master dear
Gin ye be Barbara Allan."

O hooly, hooly rose she up
To the place where he was lying
And when she drew the curtain by
"Young man, I think you're dying."

"O it's I'm sick, and very, very sick

And 't is a' for Barbara Allan:
"O the better for me ye's never be
Tho your heart's blood were a spilling.

"O dinna ye mind, young man," said she

"When ye was in the tavern a drinking,
That he made the healths gae round and round
And slighted Barbara Allan?"

He turned his face unto the wall
And death was with him dealing:
"Adieu, adieu, my dear friends all
And be kind to Barbara Allan."

And slowly, slowly raise she up
And slowly, slowly left him
And sighing said, she could not stay
Since death of life had left him.

She had not gane a mile but twa
When she heard the dead-bell ringing,
And every jow that the dead-bell gaeid
It cry'd, Woe to Barbara Allan!

"O mother, mother, make my bed
O make it saft and narrow
Since my love died for me to-day
I'll die for him to-morrow."
Copyright 1948 by Modernmusic

● THE FOX

The fox went out on a chilly night
Prayed for the moon for to give him light
For he'd many a mile to go that night

Afore he reached the town-o town-o

He'd many a mile to go that night
Afore he reached the town-o.

He ran till he came to a great big bin

Where the ducks and the geese were put therein

A couple of you will grease my chin

Afore I leave this town-o town-o

A couple of you will grease my chin
Afore I leave this town-o.

He grabbed the gray goose by the neck

Thrown a duck across his back
He didn't mind their quack quack

And their legs all dangling down-o down-o

He didn't mind their quack quack

With their legs all dangling down-o

Then old mother Flipper-Flopper jumped out of bed

Out of the window she cocked her head

Crying John John the grey goose is gone

And the fox is on the town-o town-o

Crying John John the grey goose is gone

And the fox is on the town-o.

Then John he went to the top of the hill

Blowed his horn both loud and shrill

The fox he said I better flee with my kill

Or they'll soon be on my trail-o trail-o

Fox he said I better flee with my kill

Or they'll soon be on my trail-o.

He ran till he came to his cozy den

There were the little ones eight

nine ten

They said Daddy better go back again

'Cause it must be a mighty fine town-o town-o town-o

They said Daddy better go back again

'Cause it must be a mighty fine town-o.

Then the fox and his wife without any strife

Cut up the goose with a fork and knife

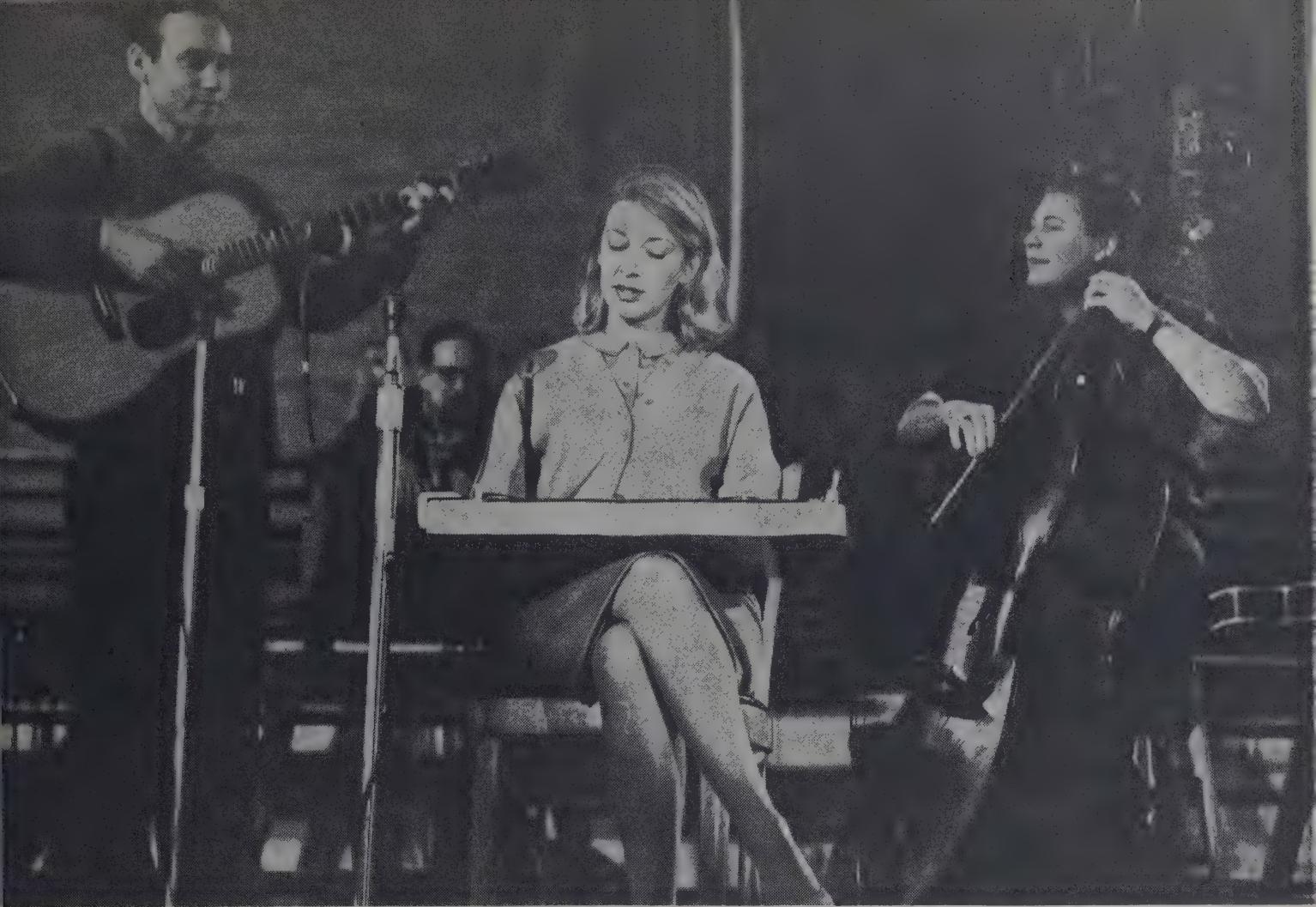
They never had such a supper in their life

And the little ones chewed on the bones-o bones-o bones-o

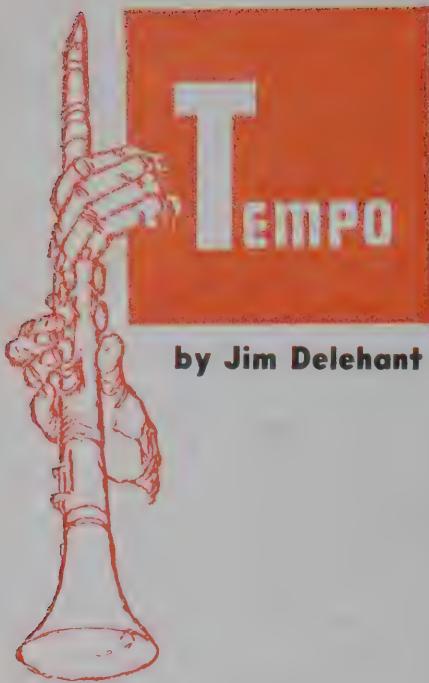
They never had such a supper in their life

And the little ones chewed on the bones-o.

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One of the Smothers Brothers "hootng" with one of the Lime-liters at a Rutgers University taping. Shirley Abicair, sharing the bill, plays her Australian lap zither.



by Jim Delehant

THELONIOUS MONK

In 1957, Thelonious Monk found his first congenial show place at the Five Spot Cafe on New York's lower East Side. His opening there marked Monk's arrival as a major jazz artist and for the first time in years he could be heard 6 nights a week. After 2 decades of refusing to compromise his music, the listening public finally came over to his side and now his convictions are paying off.

With the closing of the old Five Spot last year, some say an era of jazz ended, but it simply took on a new face when it reopened at the corner of 3rd Ave. and 8th St., and Monk was appropriately booked to announce, not only the re-opening, but his own deserved success. Once again he can be heard every night with no closing date set as yet.

Monk returned to the new Five Spot from his first tour of Japan, which sold out 3 concerts in Tokyo. The release of his first recording in several years proved that he was headed in the right direction, particularly since he had signed a contract with Columbia Records, a company that doesn't take chances even though it can afford to.

At the Newport Jazz Festival the crowd witnessed an unusual teaming of Monk and ragtime Chicagoan-Pee Wee Russell, and T.V. audiences saw an hour long show devoted to Monk and his music. But all this has not surprised Monk. Rather, he is suspicious of the new fired interest and shrugs it off with a note of sarcasm—"I hope it lasts".

Monk has always been consistently secure in his musical integrity even though recognition came slowly. Any other man would have broken years ago. (With the deepest of respect, I mention Bud Powell.) He has received the butt end of misunder-

standings, not only in his music, but his personal life as well. He has put up with the ridicule of cheap journalism, insane attitudes of incompetent authorities, childish criticism, and downright lousy bookers, agents and club owners. But now Monk calls the shots and his silent pride, his self respect is the best kind of revenge.

* * *

He entered, passing the bar, a British Rover glued vainly to his head, moving quickly like a bicyclist with only the top half of him visible over a fence. He weaved in and out of the tables, a graceful bull-dozer. Nobody seemed concerned. He pushed through the kitchen door and as it flapped back and forth, I got catches of him doing a soft shoe and ending it by extending his hand, balanced on one foot as if to say "well here I am". He was anxious to begin.

Without announcement, he scooted to the piano and eased into the driver's seat, breaking immediately into an unaccompanied "Don't Blame Me," and staring at his chords. The audience came to attention. Without looking once from his hands, he lovingly kidded the Harlem stride style, and when it was getting a little too sentimental, his melody hand blurted out a tremolo.

When it was finished, his immense form rose and answered the applause by bending, slightly, sideways.

"Thank you ladies and gentlemen," he said into the mike, his eyes on the floor. "Now Frankie Dunlop will give you a lesson in drumming"—and he went off nervously to the patio in front of the club, pacing back and forth, appearing in the doorway and disappearing, popping his fingers as Dunlop said his piece.

Dunlop went off and Monk careened onto the stand, "Now Butch Warren will give you some lessons on Bass," and he went back to his pacing, listening carefully to see if Warren (a new bassist in the Monk group) has been absorbing his

lessons. Monk is, I think, a very demanding leader and still looking for the perfect sidemen.

Charlie Rouse, the tenor man, escaped Monk's critical ear, at least during that calling on the carpet scene, and the group joined Rouse for the first set of the evening. Monk gave no sign of liking or disliking what he had just heard.

Monk's ensemble sound is always a fresh experience, even to those who are familiar with him. He must have played "Round Midnight" a thousand times, but he handled it like he was debuting a brand new composition.

On "Criss Cross", which is one of his new compositions, he got up from time to time and stood at the edge of the band stand to see if the band was swinging right. He closed his eyes and aimed his face at the ceiling, swaying back and forth. When an idea came, he returned to the piano and trickled hard notes around the horn. He glared at a chattering couple near the piano. They shut up immediately.

If a riot broke out, Monk could probably take on the whole crowd with very little effort. He looks as though he is capable of shaking the building with his voice. Some authorities might blame their uneasiness towards Monk, on this first impression. Actually he is shy, quiet and speaks only when spoken to in an incongruously soft tone.

After the set, Monk sat in a corner toward the rear of the club where he could get a good view of the audience. He was alone until a young couple walked over and greeted him. He smiled for the first time all evening. He sat there because he felt like meeting somebody. His moods work like that. Monk's face had the warmth of an innocent child.

"Is there a recording available where you play with Charlie Parker?" the young man asked. "I really don't know," said Monk.

May he live for 100 years.



TV HIT PARADE

The big TV shows are here again. The long, hot summer is gone, and so are the summertime replacements and tired re-runs. Crisp autumn nights are filled with renewed activity. As favorite programs return, they come accompanied by others that are brand new, and the annual battle for your viewing allegiance has begun. Perhaps you have already decided which of the new shows you will support, and which you will banish. We at Hit Parader, after a summer of screenings, have found the following to be fall standouts you should be on the lookout for during the season ahead.

The Show:



The Lieutenant is a new action series relating the adventures of a handsome young Marine Corps officer. Lt. Rice, a recent graduate of Annapolis, feels that military service is the life-long career he wishes to pursue—even though he sometimes gets into trouble while doing the pursuing; he teaches military tactics to green recruits of seventeen and eighteen years of age, but

it often seems that he is the one in need of learning. Camp Pendleton Marine Base in Southern California is home base for the series. The Lieutenant manages, however, to find time for off-base activities—frequently of a romantic nature. Essentially, **The Lieutenant** is about a young man discovering life, love and the world around him. It is a one hour Saturday night show on NBC.

The Star: Gary Lockwood



Ben Casey has Dr. Zorba and Dr. Kildare has Dr. Gillespie, but Gary Lockwood, as **The Lieutenant**, is out there on the TV channels all by his lonesome. Unlike Dick Chamberlain and Vince Edwards, he has no senior

partner to help shoulder his considerable responsibilities. Surprisingly enough, however, he seems to like it that way.

Anyone meeting Gary Lockwood, and seeing him work, soon realizes that the lack of concern shown by the rugged, twenty-six-year-old actor is not mere false courage. An actor for only a few years, he nevertheless brings a genuine sense of control to his work that amazes older stars, some of whom still suffer the jitters when performing before movie and TV cameras.

The reason for Lockwood's certainty is conveyed best by his own philosophy. "If there are a lot of good things going on inside a person," he explains, "the outside takes care of itself. There is no room for insecurity in a person who has inner trust; he knows he is doing the best he can at his job. The trouble with most people is that they're so afraid of being criticized for doing wrong, they can't do anything right. They don't trust themselves."

Gary's outspoken, virile attitude has served him well in his personal life (he has dated many of Hollywood's most beautiful starlets, including Tuesday Weld), and it has quickly opened professional doors. Shortly after abandoning a career

as an artist, he got his first break in **Splendor In The Grass** with Natalie Wood and Warren Beatty. The reason was director Elia Kazan, who recognized and liked Gary's frank, masculine qualities. Other assignments, including a co-starring role with Elvis Presley in **It Happened At The World's Fair**, followed "Splendor" in rapid succession. His star part in **The Lieutenant** came after a shoo-in audition last winter.

Actor Lockwood is now busily turning out segments of **The Lieutenant**, but, wary of the popularity that is coming his way, he is also carefully maintaining a private life. "I've always been free to behave just the way I wanted," he explains. "Now I have to watch my weight, be nice to the right people and act like a good little boy. It bothers me a lot." His new, unaccustomed celebrity status partially explains the thirty-foot cruiser he keeps docked at Balboa, an hour's drive from his studio in Hollywood. Lockwood, a man who is proud that he "grooves in many different directions," is not seen by anyone at his studio from Friday night to Monday morning. He is out on that boat somewhere off the coast of California, seeking refuge from the pressures that accompany overnight stardom.

The Show:



The Patty Duke Show is a comedy series with a twist: its young star, Patty Duke, plays a dual role. She is Patty Lane, an outgoing American teen-ager who has a knack for getting into wildly unpredictable situations. At the same time she is her own first cousin, a reserved Scottish lass named Cathy Lane who is visiting Patty in America. Cathy is often aghast at the predicaments Patty

can get her into; Patty is no less puzzled by Cathy's distinctly European habits. Trick photography is the means by which the two girls are shown on camera simultaneously. It also allows Patty and Cathy—that is Patty Duke—to perform some very funny comedy routines. The half-hour show can be seen on Wednesday nights over ABC.

The Star: Patty Duke



Patty Duke is having her cake and eating it too. Not only is she starring in her own weekly series, but, unlike most other performers, she hasn't been forced to move to Hollywood to do it. New York actors are eager to land West Coast series, but, contradictorily, they regret leaving friends and familiar haunts in New York City. So, when Patty was asked to star in **The Patty Duke Show**, she nervously inquired where it was to be filmed. When the producer told her it would be shot in her own backyard—Manhattan—she agreed immediately to do it.

"I don't know what I'd have done had he insisted I move to California," she says frankly. "My friends, my mother, not to mention my drama coach, all live and work in New York. It's the only home I've ever known."

Patty was born at Bellevue Hospi-

tal in Manhattan and has lived in a nearby neighborhood ever since. When she first came to the attention of her coach-manager, John Ross, she spoke with the "dese," "dem" and "doze" common to many native New Yorkers. Ross, however, lavished time and training on her, making her speak with a proper British accent. By the time she was eleven, Patty was appearing on the most important dramatic shows on TV. Shortly thereafter, she auditioned for the part of the deaf, mute and blind Helen Keller in **The Miracle Worker**.

"We cheated on that one a bit," she says with a shy smile. "My coach knew six months earlier that there was to be a production. He drilled me every day on Helen Keller's mannerisms, and by audition time, I was fully trained for the part. I'm afraid no one else had a chance."

It is now theatrical history that Patty appeared on Broadway for two seasons in **The Miracle Worker**, and her role was one of the most strenuous ever written for an actress. Night after night, she did battle with Anne Bancroft on stage. Their physical and mental struggles electrified the sold-out audiences. Patty's black and blue

marks paid off further a year after she entered the show. Her name on the theater marquee was placed above the play title next to Miss Bancroft's. Patty was suddenly the youngest star in the history of Broadway.

"We made the movie version of **The Miracle Worker** right here at the Hy Brown Studios," she exclaimed during a break from her TV filming. "That's another reason why I'm so glad to be doing my show in New York. After all, it was here that I earned an Academy Award."

Patty Duke, though only sixteen, already has a remarkable past. She is now working hard to achieve an even more remarkable future. Although her TV series demands most of her time, she continues to take acting lessons plus academic schooling at Quintanto's School for Young Professionals in New York. "Believe it or not," she says with a departing chuckle, "that's another reason why I'm glad to be here. Going to school with other young professionals is the best way in the world to keep from getting a big head. All I'd have to do is just mention the word, Oscar, and, pow! I'd get it right in the kisser."



The Show:



Mr. Novak is a series which tells of the joys and sorrows of teaching in an American high school. James Franciscus plays the part of Mr. Novak, a hard working, idealistic English Teacher who encounters both eagerness and hostility while instructing his teen-age pupils. Dean Jagger plays Albert Vane, principal of the school where Mr. Novak teaches. The action of the series;

set in a fictional Jefferson High, is actually filmed at the John Marshall High School in Los Angeles, where 1,000 real-life students participate in the weekly episodes. They set the stage for the adventures Mr. Novak experiences as he attempts to impart knowledge and guidance to his sometimes apathetic, sometimes mischievous, students. The hour show is on NBC Tuesday nights.

The Star: James Franciscus



A starring role on a television series is nothing new to James Franciscus. He shot to national prominence back in 1958 as the young detective on **Naked City**, and has been a favorite—especially with female viewers—ever since. As one television commentator said about Jim shortly after he made his decision to leave the **Naked City** series, "At my house we hate to see this guy go. I think he's an actor with uncommon talent; and my wife, well, she thinks he's the man she would have proposed to if he'd been around twenty years ago."

Newspaper humor notwithstanding, Jim's departure from **Naked City** caused a major furor. Fans of the show were distressed, and the producer, who knew a star when he saw

one, begged Jim to remain. Being typically true to himself, however, Jim left the filmed-in-New York series and headed West.

He moved to California for personal reasons (he felt his new bride would be happier there), but professionally he couldn't have made a wiser decision. His "leave em begging for more" departure from New York's **Naked City** brought Hollywood producers clamoring to his doorstep with movie and TV offers.

Within a few months Jim was guest-starring on almost every major dramatic television show, including **Alfred Hitchcock Presents**, **Wagon Train**, **Ben Casey** and **Rawhide**. In one year he made three films: **I Passed For White**, **The Outsiders** and **The Miracle of the White Stallions**. He also starred in an ill-fated TV series called **The Investigators**. His present contract with the producers of **Mr. Novak**, designed to insure his continued services for at least one year, was inked this past winter.

Jim is happy to be back on television in a regular series. A graduate of Yale University with a bachelor's degree in English, he becomes excited when discussing **Mr. Novak**

and its educational possibilities. "Look at the way **The Defenders** has helped people understand the meaning of justice and the problems encountered by lawyers," he says, with a slight New England accent. "It has proven how worthwhile network TV can be. **Mr. Novak** will do the same."

"Our show presents a picture of the American high school teacher in a way that is both honest and appealing. It reveals just how heartbreaking it can be for a devoted educator to have students who are unable to learn because of mental deficiency or lack of interest. I think this show is going to make students take a closer look at their teachers. And I also think it's going to make teachers work harder to win the respect of their classes."

Obviously, James Franciscus is an actor who has returned to television with a passion. If TV fans fall in love with **Mr. Novak** as he has, it is unlikely that Jim will pull another fade-out as he did with **Naked City**. Instead, he's going to be adventuring through the corridors and classrooms of Jefferson High for a long, long time to come. Let's hope so.



ROCK n' ROLL'S BIGGEST BLAST!

Star-studded rock 'n' roll shows are popular wherever they tour throughout the country. Music fans, eager to see their favorite singers perform in person, turn out in large numbers for these traveling caravans while they are in town for one and two-day stands. Fans cheer their singing heroes and heroines, get autographs, hear hit songs sung just as they sound on recordings, and then, when the show passes on to another town, wait for the next one to arrive. But star shows are infrequent; and often, because of the harried conditions under which entertainers perform, they are of inferior quality.

Not so in the New York metropolitan area, however, where fortunate rock 'n' roll enthusiasts are treated three times a year to the granddaddy of all rhythm shows—Murray the "K's" Show of Shows. Other rock 'n' roll shows may exist, but none can compare with these held at the Brooklyn Fox theatre. They are elaborate affairs, planned months in advance.



FOX

STAGE MURRAY THE
ON BOBBY RYD
LUCK JACKSON ^{AN} OTH

DEE DEE SHARP STEVE ALAIMO LOU CHRISTIE
The VIBRATIONS The RONETTES The ORLONS
The COACHES The DONHAS and PEGGY HANCOCK

DIOR

HELL

Oris

MURRAY THE
WEST SIDE
WIRELESS

MURRAY THE WEST SIDE

MURRAY
THE WEST SIDE



The ten-day, all-star shows at the Fox take place during the Christmas, Easter and Labor Day holidays. Each of the three shows attracts approximately 60,000 music lovers, who come from as far as New England, Florida and Ohio to pay the three-dollar admission.

The Show of Shows was begun by disc jockey Allen Freed in 1955, when rhythm 'n' blues and rock 'n' roll first climbed to national prominence. It has been continued since 1959 by the present master of ceremonies, Murray (the "K") Kaufman. A popular disc jockey on New York radio station WINS, impresario Kaufman packs his Show of Shows with the biggest names in rock 'n' roll and provides a bit of showmanship himself by introducing the fifteen acts that appear in a bombastic, hip-swinging manner.

The four daily performances at the Fox alternate with a full-length Hollywood film. The movie ends, and the fanfare introducing the rock 'n' roll show begins; excitement mounts in the jam-packed house. The curtains open to reveal the big stage, spotlighted in pink, blue and white. Murray Kaufman's twenty-foot high gold initial, K, hangs suspended over the rear of the stage. He is beneath it, leading the stage band.

Murray the "K" hops around the stage, waves to the audience, twists with some of the performers assembled on stage and lets the entire house know he's having a swinging good time. His enthusiasm excites the receptive audiences. By the time the first of the acts is ready to perform, the rafters of the Fox are shaking from loud cheers, screams and hand-clapping.



The Brooklyn Fox theatre is busy both on stage and back stage during a "rock" show. M.C. Murray Kaufman conducts his radio show in Bobby Rydell's dressing room at intermission, while Hit Parader columnist Steve Simmons watches.



"Get them while they're hot" is the motto of the Show of Shows. Each of the soloists and groups appearing on the bill has been selected because of a recent hit record or sustained popularity. Consequently, the shows maintain a standard unmatched by any other in the country. The blast pictured on these pages, for example, featured many of the stars whose records frequent the top of the hit charts: The Coasters, The Vibrations, Little Peggy March, The Dovells, The Harptones, Chuck Jackson, The Ronettes, Bobby Rydell, The Orlons, Lou Christie, Steve Alaimo and Dion.



A singing group opens the rock 'n' roll extravaganza at the Fox, and is followed by a parade of others. Each act has been rehearsed with full orchestra, lights and sound equipment, and the show moves forward quickly with smooth precision. As each performer or group commands the stage to belt out the song hits of the day, the excitement of the audience increases. The program, they know, is leading up to the headliners, Bobby Rydell and Dion. Girls wildly wave handkerchiefs at their favorite performers, and police officers, nervously patrolling the darkened aisles, flash the beams of their flashlights at clusters of overwrought fans (girls, especially, have been known to leap onto the stage during the performances to tear at the clothing of their singing idols).

The voices of the singers are nearly drowned out by the screams of approval coming from the house. The Fox theatre, filled to its 2,500 capacity, is becoming a wild and woolly place in which to be.

Special guest star Bobby Rydell appears. Dressed in tight-fitting, dark blue Continental suit, he launches off with a number of the hits that have made him famous. By the time he has completed his performance with "Volare," the audience has been whipped into a frenzy of excitement. Rydell, dripping with sweat, leaves the stage, and the headliner of the Show of Shows, Dion, runs on to take over the spotlight at stage center. The fans, now completely out of their music-lovin' minds, scream out their adulation. It is a tribute to the power of Dion's singing voice, as well as to the Fox's p.a. system, that he can be heard above the sound of the screeching crowd. But when he wants to put across the meaning of a song lyric, he can silence them with a wave of his arm. Like Rydell, Dion is a showman who, when prowling around a lighted stage with microphone in hand, can overpower an audience with his personality. Belting out chorus after chorus of his million-record successes, this lithe singer seems at least ten feet tall.



The young stars met in their dressing rooms between shows to exchange gossip: Jon Corey gets a word of advice from Bobby Rydell, Steve Simmons gabbests with the Dovells, the Orlons, Dion and a Ronette. Lou Christie, signing autographs opposite, was the surprise hit of the star-studded rock show.





Too soon, however, the last song is over, and the curtains slowly close. Exhausted fans slump back in their seats, and then drag their emotionally battered bodies out of the theatre. They go home to tell friends about the songs they heard, the performers they saw and the autographs they received. And, if they are typical, they begin to think about the rock 'n' roll show they will attend a few months hence. If it is anything like the ones preceding it, it will be a mighty spectacle indeed.



FIVE MOVIE REVIEWS AND RATINGS

★ ★ ★
FOR LOVE OR MONEY stars Kirk Douglas in one of his rare comedy roles. He plays a lawyer hired by wealthy widow Thelma Ritter to see that her three daughters marry the men she has picked out for them. Since the girls (Mitzi Gaynor, Leslie Parrish and Julie Newmar) are not on good terms with their mother, Douglas has to pretend he's on their side in order to gain their confidence. What with arranging "accidental" meetings between the young ladies and their chosen suitors, and also making secret progress reports to their mother, Douglas is kept fairly frantic. As usual, the course of true love is far from smooth. Clothes and decor abound in chic in this amusing tale in color from Universal.

★
TWICE TOLD TALES is a trilogy from the pen of Nathaniel Hawthorne. All three parts star that master of the macabre, Vincent Price. The first features him with Sebastian Cabot (from TV's "Checkmate") in "Dr. Heidegger's Experiment" wherein the good doctor (Mr. Cabot) claims to have found the elixir of youth. The second and best is a very good dramatization of "Rappaccini's Daughter" with Mr. Price as the embittered Renaissance alchemist who has raised his lovely daughter on poison to revenge himself against an unfaithful wife. As for the third—Hawthorne is probably turning over in his grave at this truncated version of his somberly terrifying mystery novel "The House of the Seven Gables." After you've seen this United Artists film in color, you'd better read the book and find out what you're missing.

★ ★ ★

THE DAY AND THE HOUR plunges a total amateur into the dangerous resistance movement of France under the Nazi occupation of World War II. Simone Signoret plays a wealthy Frenchwoman whose husband is interned and who has tried as much as possible to keep aloof from the war. She is catching a ride back to Paris with a friend who suddenly disappears and leaves her with a group of British fliers to deliver to a Parisian hideout. She accomplishes that mission, but there is an extra man, a Canadian (Stuart Whitman) in the group for whom there is no provision and she reluctantly agrees to take him home with her. Circumstances combine to make her his guide to the Spanish border and the suspenseful trip with the Gestapo hot on the trail makes a very exciting film. This Metro-Goldwyn-Mayer picture is primarily in English since the Canadian cannot speak French, but there is some French with English subtitles. Having everyone speak his own language adds immeasurably to the authenticity.

★

KISS OF THE VAMPIRE is our Halloween special. It all starts as a honeymoon trip through Bavaria for Gerald Harcourt (Edward de Souza) and his lovely bride Marianne (Jennifer Daniel). However, when your car runs out of gas in 1910, it takes days instead of hours to get more, so meanwhile the Harcourts put up at the inn of the small village to which their out-of-the-way route has taken them. Everyone looks at them a little strangely, but they are, after all, English and strangers in a foreign country. The local Count is so kind as to invite them to dinner at his castle and they are pleased to be welcomed by this pale gentleman and his paler son and daughter. Well, we know what *they* are, and the Harcourts are in for a spot of chilling trouble before a gory ending that gives a new twist to vampire lore in this horror film in color from Universal.

★ ★

THE V.I.P.'S who are here gathered in the exclusive private lounge of London airport include Frances Andros (Elizabeth Taylor), wife of tycoon Paul Andros (Richard Burton); man-about-town Marc Champselle (Louis Jourdan); movie director Max Buda (Orson Welles) with his newest star Gloria Gritti (Elsa Martinelli); company president Les Mangam (Rod Taylor) who has brought his secretary Miss Mead (Maggie Smith) along for some last minute dictation; and the Duchess of Brighton (Margaret Rutherford). These very important persons all have urgent business outside the country and time is of supreme importance. Add a London fog which grounds their plane for twenty-four hours and you have several dramatic threads ranging from romance to comedy to suspense which interweave into a highly entertaining film in color from Metro-Goldwyn-Mayer.



77 SUNSET STRIP

I'M NOT KOOKEE ANYMORE

Says Edd Byrnes

"77 Sunset Strip," the series that in 1958 ushered in an era of TV detective stories, has begun its sixth consecutive season on ABC-TV. But among the familiar faces missing from the show this fall is that of Edd ("Kookie") Byrnes. Like his handsome co-stars, Roger Smith and Bob Logan, Edd was released from the show last spring so that Efrem Zimbalist, Jr. could star alone in the new "77 Sunset Strip" TV fans are now seeing. Edd misses the weekly excitement of television filming, but he also enjoys being free to do the things he has had to put off for so long. The dimple-cheeked actor with long sandy hair is now in Yugoslavia for the filming of the "The Dubious Patriot" with Mickey Rooney and Bobby Darin.

Edd stopped in New York City before flying on to Europe from Hollywood; between wardrobe fittings, sightseeing and good bye meetings with old friends, he found time to express his feelings about his past as well as his future.



"I guess it can now be officially recorded that 'Kookie' is dead," the deeply-tanned Californian said. "Actually, he's been dead for quite awhile: I changed my part on the show two seasons ago because I felt I was too mature. 'Kookie,' the parking lot attendant, became Gerald Lloyd Kookson III, an active member of the detective firm."

Changes have played an important part in the life of Edd Byrnes. He began his show business career in New York City as a pantomimist with the Jean Louis Barrault Mime Company, but then felt the lure of Hollywood. Barely in his twenties, he moved to the West Coast where he appeared in such television shows as "Lux Video Theatre," "Matinee Theatre," "Wire Service" and "Navy Log." He also earned parts in top movies such as "Johnny Trouble" and "Fear Strikes Out" with Tony Perkins. A part in an Efrem Zimbalist, Jr. film led to "77 Sunset Strip."



"The TV program got its start in an unusual way," Edd explained. "I had just finished playing a punk kid in a B-movie with Efrem. As part of the characterization, I had the kid fooling around with his hair, combing it, looking at it in mirrors. When the movie was finished, we went to its sneak preview in Pasadena and were standing around in the lobby when the audience came out. A group of girls recognized me as the kookie kid on the screen with all the hair, and they mobbed me for autographs. That's all the producers had to see; the movie was changed right then and there to a continuing TV series—with me as a good guy, of course."

Now thirty years old, the six-foot, 165 pounder looks back on his five years on "77 Sunset Strip" as a time of fun and few worries. "How else could I?" he asked with a shrug of his shoulders. "I was making lots of money, getting thousands of letters each week and I was working with some of the nicest guys in television. It was quite an experience."

"I think the explanation for my popularity," he continued, "was that I became the first young leading man on TV. That's easy to forget because it was so long ago, and now every show has its youthful hero, but at that time 'Kookie' was quite an unusual TV character. I don't like to take any credit away from 'ole Kook,' but he really didn't have much competition."

The truth is that Edd Byrnes was, and is, an excellent actor who convinced a whopping majority of American TV viewers that "Kookie" was a real person. Edd's act-



The adventuresome days of "77 Sunset Strip" are over for Edd Byrnes. His action-filled part established him as a star of TV and provided good times with cast members he considers "the best guys in television." They (Efrem Zimbalist, Jr., Bob Logan, Roger Smith and Louis Quinn) got together for a good-bye drink after the final segment of the old "Strip" was completed. Edd now looks forward to a future in motion pictures.



Edd's optimism is due in part to his actress wife, Asa Maynor—a girl as brainy as she is talented and pretty.

ing ability helped make "77 Sunset Strip" one of highest rated shows in television history.

In real life, Edd has always been a serious person; he has recently accepted the responsibility of marriage, as well as the continuation of a career in a highly-competitive profession. He now intends to use his talent to convince his fans, many of whom have grown up with him, that he truly isn't "Kookie" anymore.

But as for that extra letter "d" on his first name? "That's not going to change," he said with a challenging grin, "I like it that way. It's different!"



PETER

PAUL

and
MARY

"I went down to the Village where I found folk music saying profound things in subtle ways. The next day I went to a music shop with my sequined electric guitar, my picks and amplifier, and traded it all for a good classical guitar. Then I started work."

"There are two ways to deal with twentieth century anxiety, you can try to escape from it, or you can engage it head on, thereby trying to overcome it. There is always a choice."

"That's what people want to do today—feel. Folk singers don't sing songs, they sing words. Words that sometimes are whimsical, as in "Puff," and sometimes more questioning, as in "Blowin' in the Wind." In all cases, the words are capable of eliciting an emotional response from the listener."

"That's what is so beautiful about this folk music renaissance in America, just imagine, teen-agers discovering folk music and putting it on the hit parade. It's positively weird."

"... but that teens today are mature. They respond to folk music's humor, and to its sadness."

blowin' in the wind



A reporter in search of a story is a grim animal. He has an editor and a deadline pushing him from the rear, and an appointment with a frighteningly important celebrity bearing down on him from the front. Furthermore, if his quarry for the week happens to be the hottest trio in show business, namely Peter, Paul and Mary, he is likely to have passed from a mood of grimness to a state of shock. Nevertheless, remembering he is deathly afraid of his editor, the reporter pushes the doorbell labeled Mary Travers and waits for Lord-knobs-what terrors to descend.

Mary Travers stands tall and slim and has long, blonde hair that falls about her shoulders. She looks like Lauren Bacall in a blonde wig or like May Britt in high heels. In either case, she is charming, she is articulate and she is beautiful. And she does not breathe fire, not even at reporters.

"Sit over here," she said in a husky, relaxed voice, pointing to a deep couch hugging one living room wall. "Peter and Paul will be along soon. In the meantime I'll start answering your questions." The reporter, watching the demons he had conjured disappear into the air, pulled out pad and pencil, made room for Mary on the couch and settled back to begin one of the most engrossing interviews of his celebrity-chasing career.

Mary Allin Travers was born twenty-five years ago in Louisville, Kentucky. After the newspaper that employed her parents went out of business, the family moved to New York, and Mary began an education which, as she described it, was filled with "plenty of art and music and the like."

She sang with The Song Swappers, a teen-age folk group founded by renowned folk singer Pete Seeger. They performed at Carnegie Hall and cut three records, but teen folk singers at that time were about as popular as Chubby Checker at a hootenanny. The group soon disbanded.

Mary's one fling at legitimate theatre came in 1957 when she appeared briefly with Mort Sahl in a flop Broadway musical. Then, after an unsuccessful marriage and a series of temporary jobs, from receptionist to riding instructor, she gravitated towards Greenwich Village and the Bohemian set. Her friends, some of whom are now nationally famous, were folk singers.

"That's where I met the boys," she explained, absentmindedly flicking cigarette ashes into a nearby ashtray.

"Paul and I were especially close. He was trying to get me on my feet after the break-up of my marriage. Oddly enough, it wasn't Paul or Peter who first suggested that we team up—"

The sound of a doorbell interrupted Mary's thought at that point, and all coherent discussion ceased for thirty minutes. Paul Stookey, with beard and guitar, and Peter Yarrow, with beard

Later, order having been restored, Peter continued the interview where Mary had left off. Spokesman for the group, he expresses his thoughts precisely. "I considered going into television research work after graduating from Cornell University," he said, "but I chose folk singing because of what it has to say. After several years of singing when and where an audience



and portable typewriter, arrived to say they were sorry for being late. Paul also bought news to Mary that he was getting married in the fall—which brought from her a shower of joyful tears. Peter, already having been informed of Paul's marriage, retreated to the dining room to type program notes for the Newport Folk Festival. The reporter, feeling like an intruder, wished he had a tape recorder and camera to record the busy events going on about the room. His editor had said to get the "inside" story on Peter, Paul and Mary, and by golly, he was getting it.

would listen, I was soloing in 1962 in a Village folk group. Albert Grossman—he also manages Odetta and Bobby Dylan—suggested that Mary and I form a team. That was the beginning."

"And that's when I joined them," interjected Paul, with guitar resting on knee (editing a song he had written the night before). "Al had a theory—that Americans are looking for beauty and dedication in their music, and that this is offered by folk music. Fortunately for me, Peter and Mary together didn't have the sound Al was hoping for. He asked me to join them, and

we clicked from the beginning."

Paul, more easy-going than Peter, is a lanky Midwesterner who has never forgotten how to look a person straight in the eye when speaking. He got his start in show business with a high school rock 'n' roll group back home in Birmingham, Michigan, and later emceed his way through Michigan State University. When his family moved to

Mary. "But I like to think it was inevitable we got together to sing," he said with a glance at his two comrades. "Certainly, ours has been a most fateful encounter."

Peter Yarrow, Paul Stookey and Mary Allin Travers rehearsed together for seven months before performing publicly. Once they had blended their individual folk styles into the now-

have been important aspects of their continuing success.

If the triumph of Peter, Paul and Mary is enviable, it is also easily explained: a vacuum existed in American popular music in 1962. Rock 'n' roll was slipping in popularity, and folk music, made familiar by such artists as Joan Baez, The Kingston Trio and the Weavers, was slowly taking its place in the minds of many music fans. That's when Peter, Paul and Mary appeared on the scene—at the right time, with the right musical sound.

"I have a theory about these past eighteen months," said Peter, obviously enjoying the opportunity to discuss his favorite topic. "I'm convinced that our success is inseparable from the success of folk music in general."

"There are two ways to deal with twentieth century anxiety," he explained. "You can try to escape from it, or you can engage it head on, thereby trying to overcome it. There is always a choice. It's interesting that rock 'n' roll, which is sensual, rhythmic music, first gained prominence around the time of the Korean War. It offered an escape from the daily headlines. Teen-agers especially liked the wild, sexy rock 'n' roll music. Many of them still do."

"But a person can only run so long," he continued. "Eventually he gets spiritually tired. And that's where folk music comes in. Rather than an escape, folk presents a confrontation with individual and national problems. It allows people to feel."

"That's what people want to do today—feel," added Paul. "Folk singers don't sing songs, they sing words. Words that sometimes are whimsical, as in 'Puff,' and sometimes more questioning, as in 'Blowin' in the Wind.' In all cases, the words are capable of eliciting an emotional response from the listener."

To this, Mary had a comment to add. "The biggest proof of the popularity of folk music is the fact that a magazine such as Hit Parader would do a story on us. Frankly, I was amazed that you requested this interview."

"It was by popular demand," the reporter admitted with a smile.

"Exactly," Mary continued. That's because teen-agers across the country are now listening, for the first time, to the words of folk songs. A few years ago, they wouldn't have stopped dancing.

Continued on page 50



Pennsylvania, he scraped together enough money to get to New York. There he discovered a new kind of music.

"I went down to the Village where I found folk music saying profound things in subtle ways," he stated. "The next day I went to a music shop with my sequined electric guitar, my picks and amplifier, and traded it all for a good classical guitar. Then I started to work."

Paul's talents were not limited to folk singing, however; he was the highest paid comedian performing in the Village when asked to join Peter and

famous Peter, Paul and Mary sound, they introduced their act at folk clubs such as the hungry i in San Francisco, the Gate of Horn in Chicago and The Bitter End in New York.

Results came immediately. The trio was proclaimed the most exciting thing to happen to popular music in 1962. Overnight, Peter, Paul and Mary replaced The Kingston Trio as America's top folk singing group. Hit singles such as "The Lemon Tree," "Five Hundred Miles" and "The Hammer Song," two top-selling albums, "Peter, Paul and Mary" and "Moving," plus a sold out college concert tour

MUSIC



BLUES AND JAZZ

MARTIN WILLIAMS, a much respected writer in this field, made the observation that recording companies once carrying an exclusive jazz line found it more profitable to set up blues subsidiaries. The blues men, in other words, are supporting the jazz men. It's a fact that blues recordings have a greater sales potential than jazz recordings, probably because of a similarity to the popular blues styling that are constantly flooding the market. There is a contradiction here, for the blues is the least publicized American music. If JIMMY REED, BO DIDDLY and JOHN LEE HOOKER can make the pop charts, there isn't any reason why a more strictly blues artist can't make the charts. Actually, the reason is simple: Poor distribution and negative air play. Blues men and jazz men are proving to be the best goodwill ambassadors that America ever had. European audiences thirst for the

concerts which tour there several times a year. Jazz artists are getting increasingly popular here to. VINCE GUARALDI, STAN GETZ, JIMMY SMITH, DAVE BRUBECK and others are familiar names in the top 100. Fans shouldn't miss an excellent new magazine called, simply enough, "JAZZ". BOB KOESTER, owner of "Delmar" records in Chicago, has recorded the greatest blues discovery in years—SLEEPY JOHN ESTES. In the 1930's Estes was one of the most important rural blues artists. When the demands of war put a ban on recording, he dropped from sight and was never heard from until he was brought to Koester's attention recently. (An interesting point: ELVIS PRESLEY developed his style under the influence of ARTHUR CRUDUP, an Estes disciple.) The revival of interest in folk music has



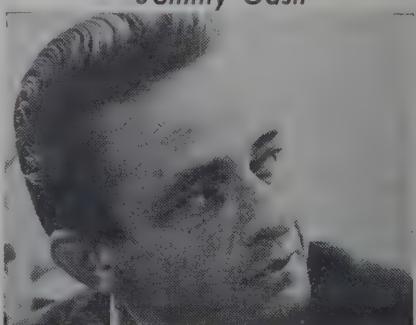
Big Joe Williams

been responsible for other renewed blues careers. LIGHTNIN' HOPKINS, BIG JOE WILLIAMS, and MANCE LIPSCOMB have been drafted into the folk circuit with successful results. Two books that have been causing a stir in this field are "The Poetry of the Blues" by Sam Charters (Oak Publications), and "Bird—the Legend of Charles Parker" by Robert Reisner (Citadel). Recordings not to be missed—"Americans in Europe" on Impulse, including "live" concert sessions of expatriate jazz musicians and two blues piano players. BUD POWELL is also represented. "Money Jungle" on United Artists features an exciting trio; DUKE ELLINGTON, CHARLIE MINGUS and MAX ROACH. THELONIOUS MONK is now with Columbia. His first for that label was "Monk's Dream" and more recently, "Criss Cross."

*Stan Getz
Jimmy Smith*



Johnny Cash



COUNTRY WESTERN

JOHNNY CASH, who hit the pop charts with "Ring Of Fire", has also been making it as a folk act. He recently appeared on the "Hootenanny" T. V. show and is included among folk stars in M.G.M.'s movie of the same name. This October he is touring England and Ireland. Cash isn't the only country singer getting on the pop charts. Recent and past hits show country music is getting bigger and bigger. SKEETER DAVIS had a couple of chart toppers

BILLBOARD



Bill Anderson



POPULAR

FATS DOMINO was brought to Nashville (by ABC Paramount) where many recording companies are finding that they can produce hit records with country western musicians and a violin section. It just didn't work for Fats. Atlantic tried the same thing with LITTLE RICHARD ("Crying In The Chapel") without any luck. Richard's more recent releases, "Travelin' Shoes" and "Need Him", might be sleepers. The violins are out and tambourines, along with a rock church chorus, back him up in two pop gospel renditions. It's still not the Little Richard we know though. + THE FOUR SEASONS have renewed their 5 year contract with Veejay after rumors that the group would sign elsewhere. + Dion appeared with COUNT BASIE at Freedomland to sell out crowds in July. Hundreds of people poured in from the Bronx to see their home town boy-made-good. + TRINI LOPEZ recorded his second album for Reprise during a "live" night club act where Hollywood police had to handle the crowds. + FRANKIE AVALON'S engagement in Atlantic City in July was a constant sellout despite heavy rainstorms. + The strange variety of single releases lately is making it almost impossible to predict hits. An example of more extreme cases are "Sukiyaki" with Japanese lyrics, "Tie Me Kangaroo Down Sport" with nutty words and an Australian accent and "Fingertips" with a harmonica and big band. RAY CHARLES' new L. P. is a selection of songs for the down trodden called "Ingredients In A Recipe For Soul." Ray was a tremendous success during his European tour this summer.

Bob Dylan



along with BOBBY BARE—"Detroit City", GEORGE HAMILTON—"Abilene", ROY CLARK—"Tips Of My Fingers", BILL ANDERSON—"Still", and perennials ROY ORBISON and BRENDA LEE. Popular stars are also finding success with country songs. The best example is, of course, RAY CHARLES. Following him were ANDY WILLIAMS—"I Can't Get Used To Losing You", AL MARTINO—"I Love You Because", and CONNIE FRANCIS had several country hits. + CLYDE BEAVERS was the first to translate Kyu Sakamoto's hit "Sukiyaki" into English and record it in country style. + "COUNTRY MUSIC ON BROADWAY", a Marathon movie production, is 90 minutes long and in color. It was filmed at "Music City"—Nashville, Tennessee. A huge array of famous country stars is featured. + JIM REEVES is glad to be back in Nashville despite the wonderful treatment he received on his England-Ireland tour. + The half hour T. V. documentary "The Story of a Folk Singer", featuring HOYT AXTON has been released for world wide viewers. + BILL ANDERSON charmed the DICK CLARK T. V. show audience in a taped program at Miami Beach. Bill finished out the week starring in a stage show which drew 6000, and they say Miami is poor territory for country acts.

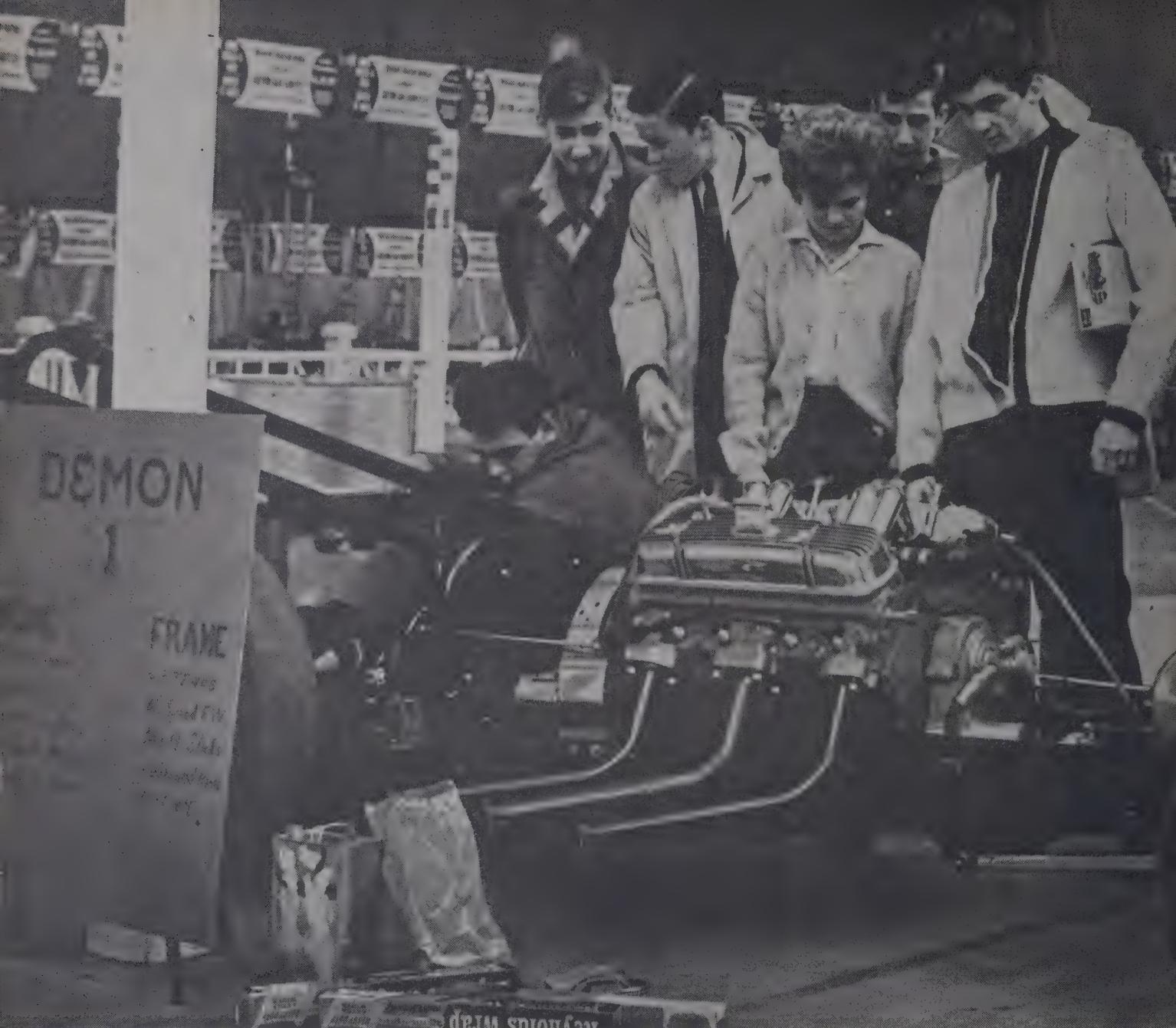


Fats Domino

FOLK

Commercial abuse of the words "folk" and "hoot" have given the public a poor impression of basic American music. Particularly, as BOB DYLAN satirically quoted a club owner, "We don't want no Hillbillies here, we want folk singers."

The 21-year-old Dylan is, perhaps, the most promising of the younger crop of folk singers. He stole the show opening night at the Newport Folk Festival. The record breaking crowd just wouldn't let him go. Dylan is also the most promising folk song writer with "Blowin' In The Wind" to his credit and "Don't Think Twice" recorded by Joan Baez, the Kingston Trio, Peter, Paul and Mary, Odetta, Judy Collins and the New World Singers. He has two excellent L.P.s on the Columbia label. + Nat Hentoff calls the new wave of folksters "City-Billies" and they're making plans to erect statues commemorating WOODIE GUTHRIE and LEADBELLY in New York's traditional center for "Citybilly" activity—Washington Square.



GENE PITNEY: he digs custom cars

All work and no play would make Gene Pitney a very unhappy boy. So, like active people in less glamorous professions, hit-maker Pitney has a hobby which allows escape from the pressures of his work. He gets his off-hour kicks from custom cars.



UNFORTUNATELY, Gene doesn't have much time to devote to his favorite non-singing pastime. In demand throughout the country, he travels a great deal in order to maintain his position as a top entertainer. Show business activities such as personal appearance tours, rock 'n' roll shows and nightclub engagements take him all over the nation. But when in the East, he heads straight for home.

"Which is a little town fifty miles outside of New York City," he explains. "I take the train to Manhattan at least once a week when I'm in the area for record sessions, television tapings and business meetings, but I wouldn't live in that crazy town for all the money on Broadway."

He doesn't have to. His once-a-week trip to New York is time enough to record the hit songs, such as "Town Without Pity," and "Mecca" and "True Love Never Runs Smooth," that have made him an internationally-known recording artist.

"I compose some of them while I'm at home in Connecticut," he says. "That's another reason why I like living in the country. In New York, I'd forever be at parties, banquets and show openings. This way, I maintain equilibrium. I date occasionally, and also find time to do some song writing."

Gene is extremely popular in his hometown, but he is not treated there as a celebrity. Having gone to school with the girls and young men he now sees socially, he is just "one of the boys" as far as they are concerned. Gene likes it that way, for he is therefore perfectly at ease when out with his chums on social occasions.

One of the Connecticut events Gene always attends is the Autorama show held in nearby Hartford at the State Armory. The annual Autorama custom car show is one of the best-established in the country. It attracts entrants from all over the country, who seek big prize money for their especially-designed, souped-up cars. Gene owned one of the ornate "rolled" and "bobbed" cars that competed in the show. He had to give up the custom car, however, when he realized he didn't have time enough to keep its many chromed parts gleaming brightly.



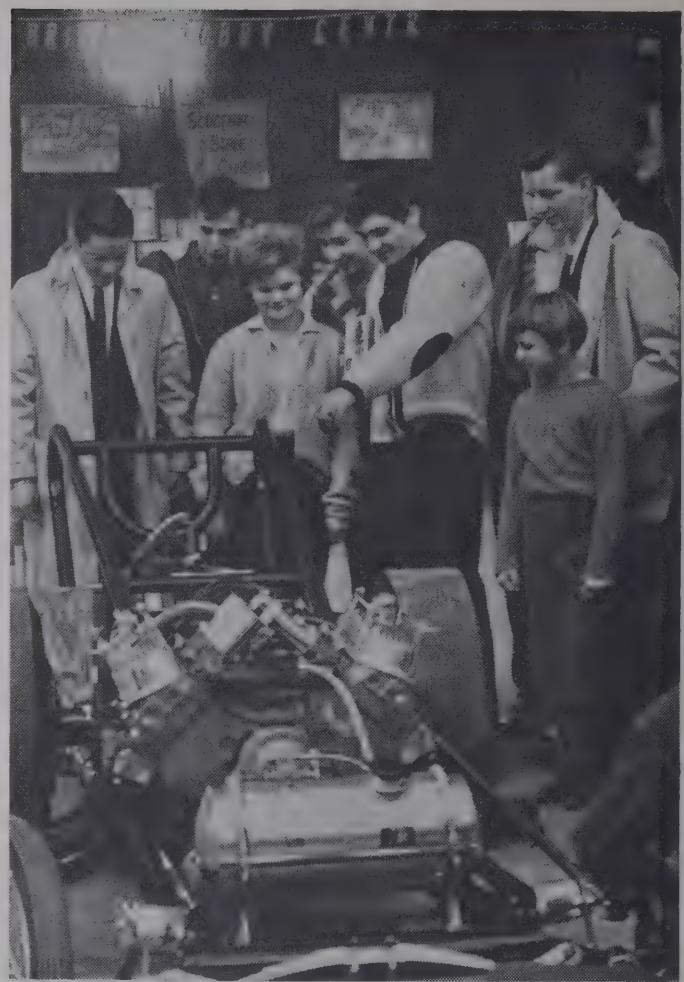
But enjoyment of the Autorama show is not limited to those who attend to compete. Thousands of custom car fans show up just to look at the incredibly ornate automobiles that are displayed. Assembled together on the floor of the Armory, the cars make a glittering array.

Entrants work all year on their cars, some of which are valued at over \$10,000. Manufacturers of auto parts and auto accessories bring bright display booths to the Armory to enliven the show further. Gene made sure while there that he stopped at the Revell display booth to buy several custom car model kits. (When touring, the slim young singer likes to idle away the hours between performances by making miniature models in his dressing room.) In this model car interest, he wasn't alone; the Revell booth was one of the most popular commercial displays at the show.

But the big cars are the main attraction at the Autorama—antique cars, jet age cars, cars stripped down until they are mostly motor, and—Gene's favorite—the "show and go" cars. "These are a great category," he says enthusiastically. "They are cars so beautiful they can be shown in competition, yet so fantastically 'souped,' they're terrific for racing on a track. They really go!"

"But I only wish," he says, "that I had more time to spend on custom cars. I'd love to get another one, but I'm afraid it would just sit around and rust. That would be a waste."

Gene is probably right. At the present, any custom car would have to take a back seat to his career which is now moving forward at a rate that would leave a "show and go" car trailing at the rear. "Which only proves," Gene adds with a pixie-like smile, "that you can't have everything."



Like those on the preceding pages, these photos of singer Gene Pitney were taken as he pursued an aspect of his favorite hobby—custom cars. Gene and friends attended the famous Autorama custom car show in Hartford, Connecticut. While there, Gene looked at "souped-up" racing engines, inspected custom cars both full size and in miniature, ogled Bobby Darin's glass-domed Cadillac, peered at the insides of a racing car with boyish wonder, and, of course, signed autographs for fans.





Platter Chatter

GENE PITNEY SINGS WORLD WIDE WINNERS offers music fans an opportunity to hear Pitney sing his international hits. "Garden of Love" and "Hello Mary Lou," written as well as sung by Gene, made the Hit Parade (or its equivalent) in a dozen different countries. Movie title songs, "The Man Who Shot Liberty Valance" and "Town Without Pity," have a similar world-wide association with the young vocalist's soaring voice. This well-balanced L.P. is a winner from start to finish. Musicor MM 2005.

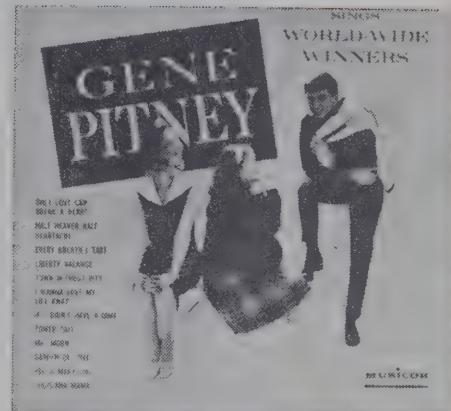
THE DIMENSION DOLLS are *The Cookies*, Little Eva and Carole King. They each sing four numbers on this hard driving rhythm album. The songs, all of which have been at the top of the popularity charts, are memorably performed by these rock 'n' roll "queens." Especially well done are "On Broadway" and "Chains" by the Cookies, "Up On The Roof" and "Uptown" by Little Eva (who also sings her "Loco-Motion"), and "Crying in the Rain" by singer-song writer Carole King. Dimension DLP 6001

ANTHONY NEWLEY-PEAK PERFORMANCES presents the English star of the Broadway musical "Stop The World—I Want to Get Off." In addition to hit songs from the show such as "What Kind of Fool Am I?" and "Once in a Lifetime," he performs several novelty numbers, including "Pop Goes the Weasel" and "Yes, We Have No Bananas," then slips into a sentimental mood with "I Should Care." Fans will be delighted to learn that Newley often sounds like Johnny Mathis at his very best. London LL 3283

MOVING is the second L.P. by Peter, Paul and Mary. Like its predecessor, it is an excursion into the world of folk music by a trio whose point of view is as sophisticated as it is sincere, as urbane as it is authentic. The group sings a wide variety of tunes: old folk songs such as "Flora" and "Morning Train"; social protest songs such as "This Is Your Land" and "Man Come Into Egypt"; contemporary folk melodies such as the million-record seller "Puff." All are superb. Warner Bros. W 1473

BYE BYE BIRDIE presents James Darren, Shelley Fabares and Paul Petersen in a romping interpretation of the hit Broadway and movie musical. After a playful introduction in which each of the principals identifies his partners-in-song, Darren and Petersen launch into "Put on a Happy Face." Their harmonizing sets a high standard followed throughout. The album, alternately touching and witty, is more fun to listen to than was the original cast recording. "Birdie" has never sounded better. Colpix SCP 454.

PAUL ANKA'S 21 GOLDEN HITS is a disc containing all the successes associated with the popular young singer. The songs, recorded anew by Anka for this definitive compilation, comprise a history of his phenomenal career as a pop vocalist. Early hits such as "Diana," "Put Your Head On My Shoulder" and "Lonely Boy" lead into more recent favorites, including "Cinderella" and "The Longest Day." The chronology indicates the progression Anka has made from boy singer to mature performer. RCA Victor LPM-2691



I'LL NEVER PAY FOR LOVE AGAIN



says
Molly Bee

"I'm a loner, and I like it that way." "I want to be free to enjoy life, to be spontaneous." "I like people, but I don't need them like an invalid needs a crutch."

Such brutally frank comments, spoken by twenty-four-year-old Molly Bee, a singer both pretty and blue-eyed innocent, frequently come as a shock to people who do not know her. But her words, startling as they may be, are understandable once she reveals the emotional adjustments she has had to make during her twelve years in show business. Molly is a young woman who has become mature through great suffering.

"I was raised in Tucson, Arizona," she reports. "From the time I was six years old, I took dancing and singing lessons. My family moved to Hollywood when I was ten, and the new life there seemed wonderful. I loved to sing the country music I had learned in Tucson; pretty soon I was yodeling cowboy tunes like 'Lovesick Blues' on local Los Angeles radio stations. I was having a ball."

But then misfortune came with the death of Molly's father. Suddenly, though only eleven years old, she was called upon to support her mother and two brothers. She took up the burden cheerfully; for them, she did the daily work of an adult. But normal relationships with children her own age were impossible, and her heavy work schedule made attendance at a regular public school unthinkable. Molly learned how bitter it is to perform, not out of joy, but out of a need for money.

"I don't want this to sound like I was subjected to forced child labor," she says today in her pert, intelligent manner. "But it did make me kind of strange. I knew that I had to keep working, and that I needed people desperately—if only for employment. It got so bad I was afraid to say no to any working assignments, for fear the producer or casting director would get mad at me. What's worse, I became insecure in personal relationships."

Molly worked exceptionally hard during her early teen years. In fact, few performers can match the total number of hours she accumulated on radio and TV shows. She sang and clowned for two and a half years on NBC's *Pinky Lee Show*, then moved to the *Tennessee Ernie Ford* daytime show for another two and a half years. In addition, she appeared on the *State Fair* circuit every summer, where she sang country and western tunes to the delight of fans who knew her from the *Hometown Jamboree* program on TV.

"The pace during those years was staggering," she reminisces with a slight shudder. "But there was good moments too. I still like to tell the story about the funny 'goof' I made on *Ray Anthony's* show. At the time, I was singing pop songs on *Tennessee Ernie's* show, country songs on the *Hometown Jamboree* and jazz songs on *The Ray Anthony Show*. It was terribly confusing."

"One day I rushed into the ABC studio in Hollywood to do *The Ray Anthony Show*. It was right after I had done one of the others, and I hadn't had time to rehearse. I went directly on-camera to sing a blues number called 'I Love Paris'—the one about loving it when it sizzles, and all that. Well, I finished the song and Ray came storming over to bawl me out. It seems I had sung the words, 'I Love Paris in the Springtime' with a hillbilly accent, so that it came out sounding more like 'I love Memphis at the roundup.' I was horrified at first, but then Ray and I started laughing. He knew and I knew that I had simply forgotten which show I was on."



Molly Bee's early feeling of inferiority almost ruined her life. The pretty singer-actress fled to Europe in order to become a woman. Today she dates some of Hollywood's most exciting bachelors: Roger Davis, Richard Beymer, Ralph Taeger. Molly says she has learned how to enjoy living. Below, she poses in her swimming pool and is visited on her movie set by A & R man, Snuffy Garrett, and Clyde Mc Phatter.



Molly's steady work on television and radio continued throughout her mid-teens, and movie assignments for Columbia Pictures were added to her busy schedule. In 1961, however, feeling exhausted both physically and mentally, she began to reel before the accumulated pressures. "It was then that I realized my personal insecurity was getting the best of me. I was so desperate for security and affection that I was willing to pay for it. In fact, I did. I had lots of money, so I asked nine—that's right, nine—people to take a trip with me to Hawaii. I didn't care how much it cost. I just knew I had to have people around me, needing me, caring for me. We made the trip, and by the time I got back, I knew I'd either have to get away or crack up. I went to Europe and stayed there for over a year."

The Molly Bee who returned from abroad was different than the nervous, hand-wringing girl who fled there. A young woman who, emotionally, was not yet out of her teens when she left, Molly returned with full maturity. "For the first time in my life, I'd had time to do some clear thinking," she recalls. "In Europe, I saw beautiful sights, met beautiful people. Eventually my thoughts and feelings became peaceful and beautiful too."

The new Molly, ready to resume work, signed to do the sophisticated Steve Allen Shows when she returned to America. She has appeared on eighty-seven of them, singing jazz numbers and demonstrating her flair for comedy skits with Allen. "I showed them the new me," she says with a pleased smile. "One night I got all dolled up in an evening gown to sing a swinging jazz song. Everything went well until the cameraman happened to look at my feet. He broke up and the show nearly came to a standstill. I was wearing one jeweled slipper and one muddy army boot."



Molly's marriage to a Hollywood cameraman, begun just after she returned from Europe in 1961, ended earlier this year. Deeply in love when she married, she soon realized that the self sufficiency she had acquired abroad was too new to permit the bonds of marriage. Uninhibited and always in search of fun, she is now one of movieland's most popular bachelor girls. She receives all the attention any woman needs.

Molly assumes the same independent pose professionally as she does in private. She enjoys recording for Liberty Records where she is allowed freedom to choose her material. Many of the young singers under contract there are personal friends. "I'm especially fond of Bobby Vee," she says with a grin. "Just for kicks, he plays electric guitar at my recording sessions. I guess you could say I have the highest paid string section in the music business."

Universal-International Pictures, more than any other organization, has had to learn to accept the new Molly Bee. Under exclusive contract to the studio, Molly was told she would co-star in a movie with Paul Anka. When she said she was wrong for the part, and wouldn't do it, she was told to do it anyway—or be sued. Molly, in turn, informed studio executives that they still owed her thousands of dollars on her contract, and that they could have it all if they'd let her out of her commitments. They let her go, with the promise to hate her forever. They hated her—for a year—then cast her in a sensational singing part in Rock Hudson's forthcoming movie, "Man's Favorite Sport." She sings the title song on screen.

"Such is show business," she says with a twinkle in her eye. "You enjoy living, and the career just naturally follows along."

Palm Springs WEEKEND

Location filming can be a nightmare for actors. Instead of controlled comfort found in Hollywood studios (which are never more than a short drive from home), they frequently encounter primitive working conditions: burning deserts, towering mountains, insects and lonely discomfort. No wonder some film stars refuse to make films which have page after page of script marked "location."

But when the stars of "Palm Springs Weekend" were told they'd have to go on location, all were delighted to hear the news. Palm Springs, just ninety minutes by automobile from Hollywood, has been one of the traditional playgrounds of Hollywood stars for many years. A swank desert resort made perpetually green by the waters of the nearby, snow-capped Jacinto Mountains, Palm Springs exists to cater to the pleasure-seeking whims of California's rich and famous. It is known as an oasis of delight.

It is also known as the "Ft. Lauderdale of the West." Just as Eastern college and high school students flock to Florida's famed Ft. Lauderdale beaches during their Easter vacations, youth of the West migrate to Palm Springs. There, for a wild, glorious week, transpires all the devil-may-care antics one can imagine.

"Palm Springs Weekend" tells of this annual Easter vacation ritual, wherein thousands of youngsters trek, fly, motor or hitchhike to Palm Springs. Its stars—



1

Midday Friday in Palm Springs found Jerry Van Dyke and Troy Donahue dunked in "the only pool in the world with a head on it." The scene was re-shot six times. Both Troy and Jerry were clean, but very anxious that the filming be brought to an end.

Connie Stevens, Ty Hardin, Stefanie Powers, Robert Conrad, Jerry Van Dyke and Troy Donahue—spent a month in the fabled town for exterior filming. Locations included luxury hotels, palm-lined streets, windswept desert roads some dozen miles from town and elegant homes within the town itself.

The high-paid cast and crew worked hard from eight o'clock Monday mornings until six o'clock Friday afternoons; there was little time to frolic during the week. But on Friday evenings, with no film chores until the following Monday morning, the fun-loving actors embarked on an off-camera "Palm Springs Weekend" of their own making. Here are some of the events of one such week end.



2

Drenched and bleary-eyed, Troy Donahue seemed disbelieving when director Norman Taurog finally gave the signal that the "soap scene" was completed. Troy's work for the day was thus blessedly concluded.



3

Here is the scene as it will appear (but in Technicolor) in "Palm Springs Weekend." The mischievous tot, Boom Boom, is pushing startled he-men into the Casa Yates swimming pool. Nontoxic detergent was used for the filming.



5

Jerry Van Dyke, younger brother of comedian Dick Van Dyke, plays the part of Biff, a "nut" who has a portable instant romance machine. Jerry showed Connie Stevens his tennis technique as she waited for the final scene of the afternoon to be photographed.



7

Stefanie Powers, Troy's romantic mate in the film, shared a laugh over a newspaper clipping with featured players Greg Benedict, Jerry Van Dyke and Andy Duggan.



4

His assignment completed, Troy changed into dryer apparel, then visited the second "Palm Springs Weekend" unit working across town. Curious crowds always followed the cast and crew to wherever they were working.



6

At day's end, Connie and Bob Logan looked at the script they would be using the following Monday morning. Connie and Logan both play heavy dramatic parts; they required more rehearsal time than any of the other actors.



8

Troy and Stefanie left the site of the location filming by studio limousine to return to their hotel. The two became close personal friends as a result of their romantic courtship before the cameras. But nothing serious, they both say.

9

Saturday morning brought Troy to the pool-side cabana of his luxury hotel, which served as home base for most of the cast and crew. Here, one of the film's starlets earned his presence by combing her hair down over her face.



10

Saturday afternoons offered time for relaxing games of Ping-pong in the hotel's recreation room. Troy's partner, not visible in the photo, was the same young lady with all the hair in her eyes—looking considerably prettier with it worn pushed back.



11

Meanwhile, Bob Conrad and Connie Stevens engaged in horseplay while waiting for their stabled mounts. Bob and Connie were accompanied on the outing by two members of the "Palm Springs Weekend" family of actors and actresses. (There was an amazing lack of rivalry within the company.)



12

Connie offered soda pop to her horse before mounting him. The present, intended to establish a spirit of friendliness with the unfamiliar beast, wasn't accepted. All Connie got for her trouble was a very sore *derriere*.



13

A race to the corral ended the Saturday afternoon festivities. The stars, tired but happy, returned to their hotel, rested, and got dressed to go out for the evening. Palm Springs on a Saturday night offers excitement galore; the cast of "Palm Springs Weekend" was invited to a party which lasted nearly until dawn. But photographers, alas, were not invited to attend.

CUES

and VIEWS

RANDOM NEWS AND NOTES



Hootenanny has gone Hollywood. MGM's "Hootenanny Hoot," now playing the movie circuits, introduces a new dance to accompany the folk music heard so much now on juke boxes and radios. The dance, called The Hootenanny Hoot, is sensational as performed by the talented movie dancers.



Nick Adams and pretty Joey Heatherton join Dick Chamberlain in "Twilight of Honor," the first dramatic movie for Chamberlain since he became TV's famed Dr. Kildare. The threesome are smiling here at a rehearsal, but on the screen, they are characters in a tense, daring court-room drama.



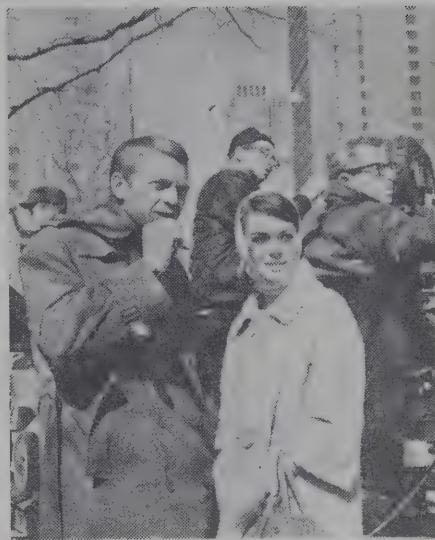
Pop singer Bobby Vinton, shown during a stage performance of "The Music Man," is but one of the hit parade singers who decided to spend this summer acting in legitimate theatre. Others getting ready for possible movie and Broadway offers: Brenda Lee in "Wizard of Oz," Anita Bryant in "The Fantasticks" and Bobby Rydell in "West Side Story."



Johnny Mathis, in Chicago for a concert, was visited by Eva Dolin, publicity gal for his new label, Mercury. Johnny's career rolls on unabatedly: he's happily awaiting his first Mercury L.P. (a Christmas album) and he's learning lines for a star role in the upcoming film "Mata-Dor For God." The magazine Eva and Johnny are viewing—you guessed it—is the old *Teen Hit Parader*, the new version of which you're reading.



That Cleopatra gets around. She not only does big business at her own box office with Liz Taylor as Cleo and Roddy McDowell as Octavius (left), but she infiltrates other films as well. In "Gidget Goes to Rome," for example, Cindy Carol and James Darren (right) enact a fantasy in which they become Cleopatra and her lover, Marc Antony.



Steve McQueen and Natalie Wood in New York for final filming on "Love with the Proper Stranger." The feature, a serious comedy, brings the glamorous twosome to the screen together for the first time. "Love" is now being scored in Hollywood, will be rushed for a January release in order to make the Academy Award deadline. Paramount must think it has a winner with this one.



Cliff Richard, England's top singing star, is in America again, in a bright, Technicolor movie called "Summer Holiday." Fans of the handsome idol hope this picture, which co-stars U.S. teen favorite Laurie Peters, will be a smash follow-up to Cliff's first film, "Wonderful To Be Young."



Joan Baez, "the queen of folk music," was the hit of this year's Newport Folk Festival, which had a total attendance of 46,000—mostly teen-agers and college students. She performed a show-stopping duet with folkster Bob Dylan. Her latest tour of colleges and civic auditoriums begins later this month.

Like WOW! That's the way people in the music industry are describing new singing discovery John Gary. We at Hit Parader, following the rumors, went to hear him sing at the final recording session of his debut disc, "Catch a Rising Star." We watched, we listened—we were conquered. So, here's our voice joining others already heralding the arrival of this exciting, new talent.

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Joe Robinson

There's been a change in Bandstand. The show, seen previously every weekday afternoons, has made a move to Saturday afternoons. It will originate "live," and we regular Bandstanders think it will be more fun to watch than ever before. We're all excited about the change, as are the performers who drop in to entertain us.

Bobby Vinton, who recently guested on Bandstand, is a very talented guy and also very pleasant. He never seems at a loss for words, and is able to host a show with the polish of a veteran. As a gimmick, he asked two Bandstand girls if they'd care to be interviewed. When they agreed, Bobby's questions almost made them sorry they had. I asked the girls for their reactions, and both agreed that Bobby is terrific, if sometimes too embarrassingly frank. Good for him!

Speaking of popular singers—and this man is surely popular—Jimmy Clanton stopped by the Bandstand. Jimmy told us of his worst engagement: he traveled to the wrong city in Georgia, then went to the right city by taxi (in the early a.m.) and paid fifty dollars in fares—only to have arrived a day early! He was furious. Jimmy, incidentally, just returned from a tour of the Jersey shore, and will head for Alaska soon for an engagement. Some climate for a boy from the South.

An interesting side light: Brian Hyland—whose good looks improve as he gets older—got his show business start while working as an office boy for the great Sammy Kaye. The story goes that he repeatedly urged his father to put in a good word for him. I guess his determination paid off. Brian returned recently from a successful European tour (the route of so many of America's young singing stars nowadays), and while in Germany, recorded in German. No, he doesn't speak German, but he did marvelously through phonetic coaching. His "I'm Afraid to Go Home" has been selling very well, and as one Bandstand girl said, "Why shouldn't it? I think Brian is the best singer in popular music today, and besides, he is so handsome."

It looks as if there are more "monkeys" in store for the hit parade. Freddie (Boom-Boom) Cannon, whose "Everybody Monkey" has been one of the hottest items in the record industry, has plans to turn loose an entire album devoted to monkey songs. It should be fun. Freddie, by the way, has been made an honorary monkey by a local Philadelphia fraternal organization. He also is a fine basketball player, and often plays on Bandstand announcer Charley O'Donnell's team.

Roy Orbison has an excellent voice, and demonstrated it to the Bandstanders by singing his favorite songs, "Falling" and "In Dreams." The studio rang with his sturdy tones and when he stopped, it seemed as if the world had also stopped. The kids were so stunned, it took them a moment to re-



cover before giving out with thunderous applause. It's hard to believe, but Roy is also one of the most popular recording artists of England, having had two records in the top ten at the same time. Following Brian Hyland's example, Roy is about to record in Europe by means of phonetic coaching. We fans have to give these people all the credit due them; singing in one language is hard enough, as any good singer will agree. When a singer tackles an additional language, that's really doing something. Which proves, I believe, that singers are not only talented and hard working, but also intelligent. They know that pop music is becoming international in scope.

Watch for sixteen-year-old Andrea Carroll's record "It Hurts to be Sixteen" rise to the charts. She does a weekly TV show in her home town, Cleveland, and has played the Hollywood Bowl. Her record is a tremendous hit with the Bandstanders already, but I think a great deal of her success lies in her gorgeous looks. This girl is a real doll.

The Bandstand took on a "Mack the Knife" sound when Wayne Newton, a favorite with all the kids, sang his big hit "Danke Schoen" (thank you very much). The song, incidentally, was produced by Bobby Darin, and was originally intended for him. Wayne has appeared on the Jackie Gleason Show with his brothers, who are billed as the Newton Brothers. Wayne credits Jackie with much of his success. As a favorite side activity, this young man loves to ride horses. He is such a "bug" on them that he has even had one named on behalf of his record.

When Eddie Hodges made the Bandstand scene, it was as if one of the regular Bandstanders was in charge of the show. He is a "down to earth" boy—with hair as red as fire—who loves to tinker with old cars. Not jalopy cars but antiques. When asked if he drives, Eddie answered that he does, and that he will soon have a different car: a 1928 Packard, or a "big old monster," as he puts it. Eddie is also a health food fan. He thrives on foods like coconut milk and raspberry juice. His Disney movie, "Summer Magic," is doing very well at the box office. Eddie says he enjoyed making the picture, and hopes to further his career with more films.

Here's a happy closing note: the recent "old-timers show" on Bandstand was a resounding success. The old regulars taped two hours worth of shows. They all looked great. Their dancing has slowed up just a little, but their enthusiasm has remained as bright as ever. They all admire and respect Dick Clark, who was his natural, relaxed self while renewing old acquaintances. Dick's tour of the country with singers such as Gene Pitney has broken all kinds of attendance records, with literally thousands of fans turning out for his shows. He asked to send you all a great, big "Thank you." Danke Schoen, and so long 'til next time.

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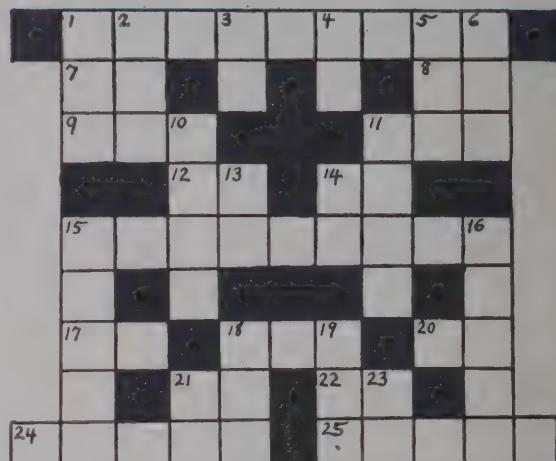
ACROSS

- 1 Name of a popular dance show on TV
- 7 Short for Emmy
- 8 "To -- or not to be"
- 9 Abbreviation for home of the Empire State Building
- 11 High card
- 12 An exclamation
- 14 Initials of star of SURFSIDE 6
- 15 Those who create music
- 17 Thus; therefore
- 18 First name of blond actor
- 20 Short for mother
- 21 When repeated, an expression of laughter

DOWN

- 22 Morning
- 24 Thespian
- 25 First name of a young male singer from a popular show business family
- 4 Popular home entertainment
- 5 A leading television network
- 6 Last name of Bobby Darin's wife
- 10 Group of actors in a play
- 11 The first man
- 13 A greeting
- 14 7th note of the scale
- 15 Melody; harmony
- 16 Off-shoot from a fire
- 18 To --- and feather
- 19 Establishment where teen agers are not allowed
- 21 When repeated, the way Santa Claus laughs
- 23 3rd note of the scale

Answer on Page 64



PETER, PAUL, and MARY . . . Blowing in the Wind

(Continued from Page 33)



ing long enough to hear the lyrics of a song like "Blowin'." This is essentially a social protest song which asks some big questions about love and integration and human dignity. And teen-agers have made it a fantastic success."

"That's what is so beautiful about this folk music renaissance in America," said Peter. "Just imagine, teenagers discovering folk music and putting it on the hit parade. It's positively weird."

"But why teen-agers?" the reporter queried.

"There are several reasons," replied Peter. "All the answers are pretty obvious, actually. For one thing, kids are made to grow up more quickly today. By age fourteen, they've seen and done just about everything. Therefore, they encounter adult problems while still very young. Also, they identify with their older brothers and sisters. When big brother comes back from college for the Christmas vacation full of talk about folk music, the kids imitate his interest. Pretty soon, they've got the swing of it."

"That's true," agreed Paul. "I'll never forget our appearance on the Dick Clark Show. I don't know who was more nervous—the kids in the audience or us. We weren't sure if they'd like us, and they weren't sure if we'd look down on them."

Paul's comment brought a laugh from Peter and Mary, and he packed up his guitar, finishing his story. "We

figured it was going to be a very rough scene. So what happened? We got up there, refused to mouth-lip the songs, really sang for the kids with guitars and all, and they loved it. We did a take-off on a rock 'n' roll song that had them doubled-over with laughter. The point isn't that we were so great, but that teens today are mature. They respond to folk music's humor, and to its sadness."

Paul's words ended the interview, and the reporter, both stimulated and exhausted, headed home to put order into his notes and thoughts. He had sensed during the discussions that Peter, Paul and Mary are three extraordinary people. Not merely singers in search of a dollar, they are a closely-integrated trio of musicians who use their voices to create what they believe to be the important, worthwhile sounds of the sixties. They have a mission to accomplish, and irresistibly they are accomplishing it. As Mary's words explained so well: "There is a great deal of love among the three of us. It's like turning on a faucet, and suddenly there is a tremendous outpouring of love, delight in youth, delight in everything. It's an unbeatable combination."

Star

by Steve Simmons



Gazing

BOBBY DARIN has acquired the habit of smoking big, and I mean big, cigars. The break up of his marriage with **SANDRA DEE** has made him nervous, and he needs some way to get rid of his tensions.

EDDIE FISHER has been seen in Hollywoodsville with **ANN MARGRET** on two different occasions in the last few months. It could turn out to be one of the movie world's hottest romances.

BOBBY VINTON had someone to hold his hand when disappointment followed disappointment during his stay in Hollywood. Although he didn't get any of the tremendous movie role offers he expected, he had a pretty girl to comfort him.

DOLLY DOBBIN is her name, and Bobby's been dating her regularly for the last year. It is quite possible that they'll marry.

This time it almost happened—**TUESDAY WELD** almost married **GARY LOCKWOOD**! A day before the couple were about to elope, they got into an argument, and Tuesday called it off.

ANNETTE is upset about **WALT DISNEY'S** latest command—no low cut dresses! She feels that she's not a kid any more, and doesn't have to act like a child. If you're grown up, a low cut dress should be permissible.

BRENDA LEE and her whole family narrowly escaped death last month. It seems that they were all watching television in their Nashville home, when the house caught on fire. They got out five seconds before it went up in flames. Brenda was very unhappy about losing her cee cee in the fire.

GENE PITNEY is all upset about having to sell his favorite possession, a hot rod. He worked on the car for months. When he finally finished with it, the car was not only fast, but had a stereo record player, television, and a refrigerator. Gene, though, always found himself flying to different cities for singing dates, and seldom got a chance to drive it. He realized that he was paying money to have the car sit in a garage, but wasn't getting any benefit from it. Although it hurt, he had to part with his "baby."

During his last tour of England, **BRIAN HYLAND** bought himself an entire wardrobe. While appearing at The International in New York City, Brian wore his English made shoes, pants, shirt and jacket on stage. His mom, who considers it novel to wear clothing of another country, made Brian promise to bring her back a few dresses next time he's abroad.

TIMI YURO had to have her hair style changed thirty-seven times before she found one she considered good enough to open up at New York's Copacabana with. She also had to practice not crying while singing. Timi, it seems, gets so wrapped up in a song and puts so much feeling into it, that she can't stop the tears from running down her cheeks.

JOHNNY TILLOTSON seems to have his heart set on a beautiful, but bee-e-e-oootiful, blonde. He won't reveal her as of yet, but dashing Johnny could let us know at any moment. Since Johnny's night club career is booming he doesn't get a chance to see her as often as he'd like to, but at this time Johnny considers his career to be the most important thing in his life.

Notes of Interest from



TEX
CLARK

The first big topic I feel we should discuss, is the New Booklet available for singers and songwriters called "Have You Been Taken?" which deals with the recording and publishing company, and whether the artist or the songwriter has a chance in this world of changing music. Also, if he or she is being taken for a ride by a record company.

This booklet sells for \$1.98, and can be obtained by mailing \$1.98 to Brite Star Record Co., Newbury, Ohio.

Remember to write to your local Dee Jay, and ask him to play artists on Bryte Records, if the station is not on the mailing list, have them write direct to Bryte Records, Newbury, Ohio.

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CYCLONES — ROCK & ROLL

MR. BLUEBIRD-ROGER WHITE
— COUNTRY

LEAVING TOWN TODAY-ODIE
WORKMAN — COUNTRY

THUNDERBIRD TWIST-THE
CYCLONES — ROCK & ROLL

IT'S LOVE-FREEMAN ERVIN
— BLUEGRASS

ROLL ALONG PRAIRIE MOON
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By Jan Berry, Roger Christian and Spunk

She's got stars in her eyes
And knots on her knees
Now her crazy grass shift
Really sways in the breeze
Now ridin' down a heavy
Or lyin' in the sand
She's the hippest surfer girl in the

land
And she's my Honolulu lulu
She's my Honolulu lulu
Queen of the surfer girls.

Well, she handles all the big ones
Every year at Macaha
And all the surfers know her from
Rincintobaja

When the beach is quiet
And you know we're out a luck
We pray for surf
While makin' out in our truck
Just me and Honolulu lulu
Me and Honolulu lulu
Queen of the surfer girls.

I tell you once upon a time
You know she got a little bold
When she tried a hula spinner
But her wax wouldn't hold
Woops over the falls 'stead of hangin'
ten

But then she'd paddle out and try it
again

'Cause she's my Honolulu lulu
She's my Honolulu lulu
Queen of the surfer girls.
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Music, Inc.

ONLY IN AMERICA

By Jerry Leiber, Cynthia Weil, Mike Stoller
and Barry Mann

Only in America
Can a guy from anywhere
Go to sleep a pauper
And wake up a millionaire
Only in America
Can a kid without a cent
Get a break and maybe grow
Up to be president

Only in America
Can a kid who's washing cars
Take a giant step and reach right up
And touch the stars

Only in America
Could a dream like this come true
Could a boy like me start with
Nothing and end up with you.

Only in America
Land of opportunity
Would a classy girl like you
Fall for a poor boy like me
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MAKE THE WORLD GO AWAY

By Hank Cochran

Do you remember when you loved me
Before the world took me astray
If you do then forgive me
And make the world go away.

I'm sorry if I hurt you
I'll make it up day by day
Just say you loved me like you used
to
And make the world go away.

Make the world go away
And get it off my shoulders
Say the things you used to say
And make the world go away.
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I'LL TAKE YOU HOME

By Cynthia Weil and Barry Mann

Ev'rybody knows you came with him
But another girl caught his eye
Now you're sittin' there all alone
Watching them dance by
And I know you're wonderin' what
you'll do

If he doesn't come back to you
But don't worry I'll take you home
So little girl don't you be blue
Now I know that you wore that pretty
red dress just for him to see
But I wanna tell you that red dress
looks good to me
Oh I know you feel like you wanna die
But try pretending that I'm your guy
And don't worry I'll take you home
So little girl now don't you cry
I'll take you home
When the dance is over I'll take you
home

Just you wait and see
You're gonna dance that last dance
with me

Let me tell you now
I know the way that you feel
I can understand 'cause I had a date
just like you when the dance began
But the girl I came with just wasn't
true
She's the girl who took him from you
So you see now I'll take you home
'Cause little girl I'm lonely too.
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ABILENE

By John D. Loudermilk
Abilene, Abilene prettiest town
I've ever seen

Women there will treat you mean
In Abilene, my Abilene
I sit alone most ev'ry night
Watch those trains pull out of sight
Don't I wish they were carrying me
Back to Abilene, my Abilene.

Crowded city, there ain't nothin' free
Nothing in this town for me
Wish to the Lord that I could be
In Abilene, sweet Abilene.
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MICKEY'S MONKEY

By Lamont Dozier, Brian Holland and Eddie Holland

This cat name Mickey came from out
of town yea
He was spreading a new dance all
around

In just a matter of a few days yea
His dance became the new teen-age
craze
When the people see him dancing they
began to see

To see this cat do that monkey thing
It's really something to see
This cat name Mickey doing that
monkey

Come on let's do Mickey's Monkey,
children yea

Let's do Mickey's Monkey, children
Lum-de-lum-de-lie, lum-de-lum-de-lie
Oh, monkey see monkey do
Come on you can do the monkey too
Come on you're doing Mickey's Monkey,
children

Yea, you're doing Mickey's Monkey,
children

Do the Monkey, Mickey's Monkey
Oh, do the Monkey, Mickey's Monkey
Mickey's Monkey, Mickey's Monkey
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CROSS FIRE

Yeh, me and my baby
We were doin' fine
When we started dancin'
He was mine all mine
Started doin' the:
Crossfire, crossfire, crossfire
And I lost him in the big boss line.

When they started doin'
That crazy dance
Well, that was the ruin
Oh my big romance
Got caught in the:
Crossfire, crossfire, crossfire
And I never had a chance.

Everybody can: Crossfire, there's
nothin' to it
Crossfire, it's time you knew it
Crossfire, yeh, you can do it
But keep your eye on your guy.

I looked for my baby
But he ain't in view
I'm lookin' like crazy
What else could I do
Kept doin' the:
Crossfire, crossfire, crossfire
And I found him when the dance was
through.

A lot like the monkey
And the pony, too
They play somethin' groovy
Like the hippies do
Kept doin' the:
Crossfire, crossfire, crossfire
And I found him when the dance was
through.
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DENISE

By Ned Levenson

Denise Denise with your eyes so blue
Denise Denise I've got a crush on you
Denise Denise I'm so in love with you
Oh when we walk it seems like
paradise
And when we talk it always feels so
nice
Denise Denise I'm so in love with you
Your my queen and I'm in heaven
every time I look at you
When you smile its like a dream
And I'm so happy I found a girl like
you
Denise Denise oh won't you hold me
tight
Denise Denise oh can we kiss goodnight
Denise Denise I'm so in love with you.
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FINGERTIPS (Part 11)

By Paul Cosby

Every body say yea say yea say yea
yea yea
Just a little bit of soul yea
Clap your hands just a little bit louder
Clap your hands just a little bit louder
I know that a every body had yea
Every body had a good time
So if you want me to if you want me to
I'm gonna swing this song yea
Just a one more time, just a one more
time
When I come back so goodby
Come on goodby, goodby, goodby
goodby, goodby, goodby goodby
I'm gonna go yea gonna go yea.
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BLUE BAYOU

By Roy Orbison and Joe Melson
I feel so bad, I got a worried mind
I'm so lonely all the time
Since I left my baby behind on Blue
Bayou
Want to see my baby again
And to be with some of my friends
Maybe I'll be happier then on Blue
Bayou.

I'm going back someday, come what
may, to Blue Bayou
Where you sleep all day and the cat-
fish play on Blue Bayou
And the fishing boats with the sails
afloat
If I could only see that familiar sun-
rise through sleepy eyes
How happy I'd be.

I feel so bad, I got a worried mind,
I'm so lonely all the time
Since I left my baby behind on Blue
Bayou
Saving nickles, saving dimes, working
till the sun don't shine
Looking forward to happier times on
Blue Bayou.
I'm going back someday, gonna stay
on Blue Bayou
Where my folks I'll find, all the time
on Blue Bayou
With that girl of mine by my side till
the moon in the evening dies
Oh, some sweet day, gonna take away
this hurtin' inside.
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I WANT TO STAY HERE

By Gerry Goffin and Carole King
Oh oh I don't want to go to the party
with you

I don't want to go to the dance
I don't want to go anywhere with you
I just want to stay here and love you
Oh now that I can be alone with you
I won't throw away the chance
There's no place like home with you
So I want to stay here and love you
oh oh
All through the week I miss you so
So now that I've got you
I'm gonna hold you closer and closer
and closer and oh
I don't want to go for a walk with you
And now that I am in this trance
I don't even know if I'll talk to you
I just want to stay here and love you
oh oh love you oh oh.
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Music, Inc.

LEAVE ME ALONE

By Lockie Edwards, Jr., Lawrence Weiss and
Matt Maurer

Leave me alone
Read the sign upon my door
Just leave me alone
I'm thru with love, can't take it no
more
I lost my little girl
Oh, once upon a time I had her
She walked out, so nothing matters all
around
Who needs this mixed up world
Where everyone is out to get you
No one's satisfied until they've let
you down
I keep telling you
Just leave me alone
I've got my place on heartbreak
avenue
Just leave me alone
Don't ever want to find, find some-
body new.
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LADA EDMUND

STAR ON THE LAUNCHING PAD

*"I'm ready for whatever they want
me to do now," she says with a steady,
almost fierce gaze. "It would be different
if I were just a pretty girl with
no talent. But I do have talent."*

Lada Edmund is one of hundreds of energetic teen-age girls living in New York City, working in show business and waiting for a "big break" to happen. Like other applicants for stardom, she combines good looks, talent and willingness to work hard with yet another quality—determination. She is an actress-dancer-singer in a town filled with actresses, singers and dancers. She knows success is elusive in the world of entertainment, but for her the challenge makes life interesting. Lada's attitude—aggressive yet feminine—leads many to believe she is a fascinating young talent who may well become a triple-threat Hollywood star. She has just been signed for a dancing part in her first film, "For Those Who Think Young," with James Darren.

"Actresses today must be able to do everything," she explains. "They have to dance and sing as well as act. At least, that's the kind of actress I want to be. I've always idolized Gwynn Verdon, a dancer who can do just about anything she wants. I went to see 'Damned Yankees' ten times just so I could watch her in action."

Lada's well-defined philosophy concerning her career has developed over a number of years. Born in Minneapolis, she began ballet lessons at the age of six, and after moving to New York, became the youngest dancer in "Bye Bye Birdie." She appeared with the Broadway company for two years, then toured with the show on the road. Continued dance, vocal and acting lessons led to appearances on the

Mitch Miller, Ed Sullivan and Perry Como shows despite the fact she was only in her mid-teens. She signed a contract with Roulette Records to do two releases, "I Want a Man" and "This Time," and appeared as a soloist on Murray Kaufman's rock 'n' roll show at the Brooklyn Fox.

"It's been very interesting," she says. "I mean, I've met a lot of nice people and some not so nice, too. It's given me the chance to develop a point of view about my life and to decide what I want to do with it. Right now, I want to continue my lessons, and I want to do more acting. Modeling is the way I pay the bills, but that bores me. It isn't creative."

Lada's life is varied and exciting, but it has also had its share of disappointment. The pretty dancer hesitates before talking about her personal life. "Actually," she explains, "it's difficult to separate the personal from the professional, as I've been in show business since I was thirteen and all of my friends are in music or theatre. I'll never forget how humiliated I felt when, after bragging to all my friends that I was going on tour with "West Side Story," the casting director changed his mind at the last minute. It took me months to get over that. Some of the kids I told were very unkind about it."

Lada, looking none the worse for her "West Side Story" experience, is now shuttling between New York and Hollywood. Though not yet a star, she is frequently asked to audition for roles on both coasts. "It's funny," she says with a slightly bitter laugh. "They all know me now, and they're forever having me take tests. That's as far as it ever goes. But someday a producer is going to pull the lever that has Lada Edmund on it. And then I'll be on my way."



"I don't like other dancers. They're jealous, petty people. I suppose that's because dancers, even more than singers or actors, have to be totally wrapped up with themselves—if they ever hope to be really good."

"I often date a singer named Joey Van, one of The Duprees. But I don't see how I'll ever get married. There would be jealousies if I married someone in show business and boredom if I married someone who was out."

"Michael Gazzo, who wrote "Hateful of Rain," is my acting coach. He's wonderful in many ways. He hasn't had to teach me how to act—that comes natural to me. But he has taught the importance of work, work, work."

"I was with Timi Yuro the night she opened at the Copacabana. I knew how nervous she was, but later she went out there and knocked the audience dead. That's the kind of old-fashioned guts it takes to stay in show business."

"I like the Baker Sisters, but I learned a long time ago that I'm not the typically wholesome-looking type. That's why I go to parties dressed in strange ways—so I can compete with other pretty, ambitious girls."



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MR. WISHING WELL

By Laurence Weiss and Lockie Edwards, Jr.

I was standing by the wishing well
Feeling all alone and blue
I dropped a penny in the wishing well
Wishing for a dream come true
And down down went the penny right
next to all the many others
That lovers had thrown
Won't you help me Mister Wishing
Well
Is it too much that I ask
Just a penny's worth of happiness
Is that far too great a task
Please send me a bundleful of paradise
Make her wonderful and very nice
I'm depending on you
To make my wish come true.

Then I looked up from the wishing well
And was I surprised to see
Someone standing by the wishing well
Looking just as sad as me
Then our eyes met
What a feeling now I've found her
And I'm reeling oh thank you.
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CINDY'S GONNA CRY

By Cynthia Weil and Barry Mann

I know that Cindy's gonna cry
When I tell her that I don't love her
anymore
I know she'll find it hard to speak
As the tears roll down her cheek
And I'll feel like running out the door
I know that Cindy's gonna cry
When I ask her to give back the ring
She's had so long
And when she puts it in my hand
I know every speech I've planned
Will come out sounding all wrong
My Cindy gave so much to me
And she loved so faithfully
Oh I never meant to hurt her so
But although she's not to blame
Somehow I don't feel the same
So I've gotta let her know
Oh, I know Cindy's gonna cry
When I tell her and I may cry a little
too
But I've just gotta face it now
And I'll see it thru somehow
'Cause though Cindy's gonna cry
I just can't help loving you.
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HEY, GIRL

By Gerry Goffin and Carole King
Hey girl I want you to know
I'm gonna miss you so much if you go
and

Hey girl I tell you no lie
Something deep inside of me's going to
die

When you say so long
If you say goodbye oh
Hey girl this can't be true
How am I supposed to exist without
you and
Hey girl now don't put me on
What's gonna happen to me when
you're gone
How will I live
How can I go on, how can I go on.

Hey girl now sit yourself down
I'm not ashamed to get down on the
ground
And beg you beg you to stay
Don't go away.
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(LOVE IS LIKE A)

HEAT WAVE

By Eddie Holland, Brian Holland and Lamont Dozier

When ever I'm with him
Something inside starts to burning
And I'm filled with desire
Could it be a devil in me
Or is this the way love's supposed to be
It's like a heat wave
Burning in my heart
I can't keep from crying
It's tearing me apart.

When ever he calls my name
Soft, low, sweet and plain
Right then right there
I feel that burning flame
Has his blood pressure
Got a hold on me
Or is this the way love's supposed to be
It's like a heat wave
Burning in my heart
I can't keep from crying
It's tearing me apart.

Whenever he stares in space

Tears all over my face
I can't explain it
Don't understand it
I never felt like this before
Now this funny feeling has me amazed
Don't know what to do
My head's in a haze
It's like a heat wave.
Dozier
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TA-RA-RA-BOOM-TI-AYE

By Nancie Mantz

Ta-ra-ra-boom-ti-aye
Who is that handsome guy
I just saw passin' by
I'm glad he caught my eye
Ta-ra-ra-boom-ti-ay
What am I gonna say
Now that I feel this way
I've gotta make him stay
Words, words, words, there are no
words to be found
Gotta say somethin' swingin' to make
him stick around
Ta-ra-ra-boom-ti-oh
Because I love him so
That guy had better know I'll never let
him go.
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THERE'LL ALWAYS BE SADNESS

By Harlan Howard

Our love's over and I'm crying
You don't want me I can tell
I must face it and I'm trying
Though I know very well
There'll always be sadness
Beneath all the gladness
I'll carry the sweet dreams
That never quite died
Though no one will know it
Though I'll never show it
There'll always be sadness
Inside our love's side.

I'll find someone that wants me
And I'll love them I pray
Then the memory that taunts me
Will be hidden away.
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● EIGHT-BY-TEN

By Walter Haynes and Bill Anderson
Eight by ten Eight by ten
A souvenir of things that might
have been
My lonely world is only eight by ten.

All that's left of our old love now is
just your picture eight by ten
I remember the night that you gave
me this picture, I ought to, I've
re-lived it enough times
To put it in a frame and tell everybody
that you were mine
Because you were mine, until some-
body else came along and took you
off out of my sight
It's a good thing that you did leave me
Your picture to hold because now I
can cry on your shoulder every
night.

You know it's an awful thing to be
jealous
Of an old picture frame but I'm
jealous of anything that's close
to you
And this picture frame's holding you
pretty tight
And that looks like more than I'll ever
do
Oh, what I'd give if I could just be
the glass in the frame and be so
close to the lips that I love
I am glad that I've at least got your
picture to hold
But sometimes it's just not enough.
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● THE TIP OF MY FINGERS

By Bill Anderson
I reached out my arms and I touched
you
With soft words I whispered your name
I held you right on the tip of my
fingers
But that was as close as I came
My eyes had a vision of sweet lips
Yielding beneath my command
I had your love on the tip of my fingers
But I let it slip right through my hands
But I let it slip right through my hands
Somebody took you when I wasn't
looking
And I should have known from the
start
It's a long long way from the tip of my
fingers
To the love hidden deep in your heart
To the love hidden deep in your heart.
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● THAT'S WHAT LOVE'S ALL ABOUT

By Don Rubin and Charles Koppelman
Holding hands when you walk down the
street
Each time you kiss it's a brand new
treat
You get a feelin' you just can't beat
That's what love's all about
That's what love's all about
Makes you wanna twist and shout
Turns your stomach inside out
That's what love's all about
Ev'ry day seems sunny and bright
Till the rains comin' down when you
have a fight
Then one kiss makes things all right
That's what love's all about.
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● WAIT 'TIL MY BOBBY GETS HOME

By Phil Spector, Ellie Greenwich and Jeff Barry
You've been callin' on me ev'ry day
Ever since my Bobby went away
You've been knockin' on my front door
And I know just what you're lookin'
for
But even though you really look so
fine
And we could have a good time.

I'm gonna wait 'til my Bobby gets
home
Wait 'til my baby gets home
Yeah yeah yeah you better leave me
alone
Sure I need some lovin' and a kissin'
And a huggin' but I'll wait 'til my
Bobby gets home.

You wanna take me to a movie show
I gotta tell you that I just can't go
I know my Bobby's gonna call tonight
I wanna tell him ev'rything's all right
So though I haven't got a thing to do
And I'm so lonely and blue.
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● I (WHO HAVE NOTHING)

By Jerry Lieber, Mike Stoller and C. Donida
I, I who have nothing
I, I who have no one
Adore you and want you so
I'm just a no one
With nothing to give you but
Oh I love you
He, he buys you diamonds
Bright sparkling diamonds
But believe me dear
When I say that he can give you the
world
But he'll never love you the way
I love you
He can take you any place he wants
To fancy clubs and restaurants
But I can only watch you with
My nose pressed up against the window
pane
I, I who have nothing
I, I who have no one
Must watch you go dancing by
Wrapped in the arms of somebody
else
When darling it is I who love you.
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● YOU'RE THE DEVIL IN DISGUISE

By Bernie Baum, Florence Kaye and Bill Giant
You fooled me with your kisses
You cheated and you schemed
Heaven knows how you lied to me
You're not the way you seemed.

I thought I was in heaven
But I was sure surprised
Heaven help me
I didn't see
The devil in your eyes.
You look like an angel
Walk like an angel
Talk like an angel
But I got wise
You're the devil in disguise
Oh yes you are the devil in disguise.
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So how do I handle the problem now that I'm lucky enough to be getting thousands of letters a week?

Heaven only knows where some of the mail may be sent, or what may happen to it. But, believe me, I do my best to give a personal touch to all the fan mail I know about.

Every spare moment, I'm autographing photos, signing letters—with paid assistants, plus volunteers, helping. I couldn't do it without their help.

Most fans ask for photos. Some also ask: When will my next picture be released? (Current answer: "Palm Springs Weekend"—late summer or early fall.) Or they ask about my TV future. (It looks as if I may do a young-married series, "The Paper Year.") Or they ask if I have any new recordings coming out. (Yes, 4 new Warner Bros. singles.)

But if you should get an answer that urges you to "keep buying" the products of the sponsors—honest, folks, I didn't have anything to do with it.

Also, I'm allergic to writing advice letters—which, for some unknown reason, lonely souls or troubled ones or ambitious ones hope to get from stars. I can't pretend to know any sure cures for loneliness, or any infallible rules for solving anyone's troubles (including my own) or any tips on How to Succeed Without Endlessly Trying. So those letters don't get answered . . . by me.

Connie Stevens

DETROIT CITY

By Danny Dill and Mel Tillis
Last night I went to sleep in Detroit
City
And I dreamed about the cotton fields
and home
I dreamed about my mother dear old
papa sister and brother
And I dreamed about the girl who's
been waiting for so long
I wanna go home, I wanna go home, I
wanna go home, oh Lord I wanna
go home.

Home folks think I'm big in Detroit
City
From the letters that I write they think
I'm fine
But by day I make the cars
By night I make the bars
If only they could read between the
lines
I wanna go home, I wanna go home, oh
Lord I wanna go home.

'Cause you know I rode a freight train
North to Detroit City
And after all these years
I find I've just been wasting my time.

So I just think I'll take my foolish
pride
And put it on the south-bound freight
and ride
And go on back to the loved ones
The ones that I left waiting so far
behind.

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Co., Inc.

THE HOUSE WHERE JOHNNY LIVES

By Howard Greenfield and Helen Miller
Everyday I walk you home
I meet you after three
But everytime I walk you home
Something bothers me
Honey, isn't this the house where
Johnny lives

Isn't this the street he's living on
I walk you home everyday
We go three blocks out of our way

I tho't you said your love for him was

gone

Well staring at this door

Are you mine

Are you his

The question is tearing me apart

Is it just a long way home

Or a short cut to a broken heart.

If it's true then why are we at
Johnny's house

You told him you don't love him
anymore

You hold my hand as we walk by
But from the corner of your eye
I can see you staring at his door

Are you mine

Are you his

The question is tearing me apart
Is it just a long way home

Or a short cut to a broken heart.

Tell me if your mine or if you're
Johnny's girl

Darlin' I just gotta know what gives
Tell me that you love me dear
And let's get far away from here

Are you mine

Are you his

The question is tearing me apart
Is it just a long way home

Or a short cut to a broken heart.

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Syracuse 9, New York

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membership card, monthly
bulletins.
Dues: \$2.00
Write to: Ronald Yates Warden
606 West Graham Road
Richmond 22, Virginia

FRANKIE AVALON

Members receive: unspecified
Dues: unspecified
Write to: Esther Priore
10 Bettinson Court
Everett 49, Massachusetts

PAT BOONE

Members receive: Wallet picture,
membership card, club rules.
Dues: \$25
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Fort Kent, Maine

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Editor

HIT PARADER Magazine
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New York 17, N.Y.

TREAT MY BABY GOOD

By B. Darin

You better treat my baby good
If you know what's good for you
You better never make her cry
Go on make one mistake
And I'll step in and take away
The ache in her heart.
So play it smart.

She's better off without me now
And I know that's good for you
But all the same keep this in mind
Go on make one mistake
And I'll step in and take away
The ache in her heart
So treat my baby good

You better treat my baby good
If you know what's good for you
Don't ever let me see her blue
Go ahead and put her down
Once too often around a friend in town
And you'll see she's back with me
Who am I kidding
Just make sure ev'ryday that you treat
her the way
She'd like to say that you should
Treat my baby good.

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DANKE SCHOEN

By Roy Ilene and Bert Kaempfert
Danke Schoen darling Danke Schoen
Thank you for all the joy and pain
Pictures shows second balcony
Was the place we'd meet second seat
Go Dutch treat you were sweet.

Danke Schoen darling Danke Schoen
Thank you for funny cards from Spain
I recall Central Park in fall
How you tore your dress what a mess
I confess that's not all.

Danke Schoen darling Danke Schoen
Thank you for walks down lover's lane
I can see hearts carved on a tree
Letters intertwined for all time
Yours and mine that was fine.

Danke Schoen darling Danke Schoen
Thank you for seeing me again
Tho' we go on our separate ways
Still the mem'ry strays for always
My heart says Danke Schien wieder
sehn Danke Schoen.

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MY LITTLE BEACH BUNNY

By Gary Usher and Roger Christian
Bleach blonde hair and eyes of blue
And a little nose that's funny
Yes all the guys have eyes for my little
beach bunny
Stars in her eyes and knots on her
knees

She's my little surfin' honey
Everybody looks when I walk by
With my little beach bunny
When the surf is right and the other
chicks are laggin'
She never makes me wait in my little
wooden wagon
She always dresses smart and looks
real neat
There's not a bunny anywhere, that
is so sweet
So let me tell you friend in case you
don't know
Please don't try to get real funny
'cause I'm her steady

And she's my little little beach bunny.
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JUDY'S TURN TO CRY

By Beverly Ross and Edna Lewis

When Judy left with Johnny at my
party

And came back wearing his ring
I sat down and cried my eyes out
Though it was a foolish thing
'Cause now it's
Judy's turn to cry
Judy's turn to cry
Judy's turn to cry
'Cause Johnny's come back to me.

It hurts me so to see them dance
together

I felt like making a scene
Then my tears just felt like raindrops
'Cause Judy's smile was so mean
But now it's
Judy's turn to cry
Judy's turn to cry
Judy's turn to cry
'Cause Johnny's come back to me.

One night I saw them kissing at a
party

So I kissed some other guy
Johnny jumped up and hit him
'Cause he still loved me that's why
So now it's
Judy's turn to cry
Judy's turn to cry
Judy's turn to cry
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SWINGIN' STREET

By Bob Feldman, Jerry Goldstein and Richard
Gotttheiner

When I want girls to the left of me
There'll be girls to the right of me
I said now girls girls girls there'll be
ev'rywhere

There's no street that can compare
with

Swingin' Street
When I'm feeling right now
Swingin' Street
I go there ev'ry night
One thing I know and you'll discover
It makes you feel like a nat'r'l born
lover.

When I want girls to the left of you
And there'll be girls to the right of you
Girls girls girls there'll be ev'rywhere
There's no street that can compare
with

Swingin' Street
When you're feeling right now
Swingin' Street
You'll go there ev'ry night
I found out and you'll discover
You're gonna feel like a natural born
lover.

Swingin' Street
The band is playing now
Swingin' Street
That's where I'm staying
When I grab a girl and we start a
dancing

The next step we're gonna start a
romancing

So I'm telling ev'ryone I meet
Head on down to
Swingin' Street
You're gonna have yourselves a ball
You won't come home at all
'Cause there'll be
Swingin' Street Swingin' Street
Swingin' Street.

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MEMPHIS, TENNESSEE

By Chuck Berry

Long distance, information, give me,
Memphis, Tennessee;
Help me find the party trying to get
in touch with me.
She could not leave her number,
But I know who placed the call,
'Cause my Uncle took the message
And he wrote it on the wall.

Help me, information, get in touch
with my Marie;
She's the only one who'd phone me
here from Memphis, Tennessee.
Her home is on the south side, high up
on a ridge,
Just a half a mile from the Mississippi
Bridge.

Help me, information, more than that
I cannot add;
Only that I miss her and all the fun
we had.

But we were pulled apart,
Because her mom did not agree,
And tore apart our happy home in
Memphis, Tennessee.

Last time I saw Marie, she's waving
me goodbye;
With hurry home drops on her cheek
That trickled from her eye.
Marie is only six years old, information
please,
Try to put me through to her in
Memphis, Tennessee.
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NEW PERSONALITY

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Quick technique for hypnotizing.

MAGNETIC HEALING

How to stop pain. Much surgery is performed by Hypnotism.

HOW TO HYPNOTIZE
FOR MONEY

CURING BAD HABITS

End sleeplessness, stop smoking, lose weight, etc.

POWER OF SUGGESTION

HYPNOTIZE YOURSELF

MAGNETIC INFLUENCE

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HOW TO ENTERTAIN

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By Larry Santos

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O'er this big wide world
Now finally I found my Candy Girl
I found me a girl
She sets my heart a whirl
With huggin' and kissin' and lovin'
And she's mine mine woe-o-o-oe
Candy Girl.

We get a long so well
I know just why I fell
She's thrillin' oh chillin'
Yeah she's so divine
And she's mine mine woe-o-o-oe
Candy Girl.

When we're out together
Every one knows the way we feel
We both seem to glow
With a glow of love
And it's plain to see
Our love is real
I'm happy as can be
She vow's eternally
To hold me and love me
Until the end of time
And she's mine mine woe-o-o-oe
Candy Girl.

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I FEEL GOOD ALL OVER

By Winfield Scott and Otis Blackwell

I feel good all over
I feel good all over
I get a thrill when I kiss your sweet
lips
That travels down right to my toe-tips
Ooh I feel good all over
Ooh I feel good all over.

I want to jump and shout it
Tell the world all about it
You make me feel like I own a million
I wouldn't trade you for a hundred
billion

Ooh I feel good all over
Ooh I feel good all over

Watch it baby when you walk that
walk

Be careful to whom you talk
Look out for those double dealers
For this whole world's got a lot of
heart stealers

I feel good all over
I'm walking in sweet clover
I can't explain how your love affects
me

I only know that it sure upsets me
Ooh I feel good all over.
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THE MINUTE YOU'RE GONE

By Jimmy Gately

The minute you're gone I cry
The minute you're gone I die
Before you walk out of sight
I'm like a child all alone at night
I stare into emptiness
I'm filled with such loneliness
The world goes from right to wrong
The minute you're gone
The minute you're gone
I see how lonely a man I'd be
My life would be deepest blue
If I couldn't be with you
The minute you're gone I pray
The minute you're gone I say
Please don't be away too long
The minute you're gone.

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EVERYBODY GO HOME

By Gerry Goffin and Carole King

Everybody go home the party's over
Everybody go home and leave me
alone with my tears
I made this party so you all could
meet my baby
But she just called to say she won't
be here
Everybody go home don't ask me
any questions
If you're really my friends you'll
understand the reason why
I really hate to go and spoil every-
body's good time
But my baby just called to tell me it's
goodbye.

I dreamed so long how it would be
I'd say come on, everybody meet my
baby
She means the world to me
Everybody go home the party's over
You'd better go right now before I
start to cry
I guess you're never gonna get to see
my baby
And you know, come to think of it
now
Neither will I.
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MY LITTLE SURFIN' WOODIE

By Gary Usher and Roger Christian

She sits low in' front 'cause she's on
a rake
She's my little surfin' woodie every
day
I wax it up like a brand new make
She's my little surfin' woodie
She's old enough to vote
And all the chick say "goody"
When I take 'em for a ride
In my little surfin' woodie
Yeah she's my pride
With that wood on her side
That's my little surfin' woodie
Move along my little surfin' woodie
Move along my little surfin' woodie
Move along my little surfin' woodie
Everybody knows she's an oldie but a
goodie
She's real tough my little surfin'
woodie.

Upon the dashboard I gotta chrome
tach
We're off to surf city got our boards
in the back'
Let me tell you friends about this
woodie wagon
The chick all want rides
Ya ought a hear'em naggin'.
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DON'T TALK TO ME

By Bert Kaempfert, Milt Gabler and Herbert Rehbein

Don't talk to me of loves you have
known
Don't talk to me of years that have
flown
Each whispered word reminds me
Tomorrow night will find me with no
one to sweet to talk to me
Don't talk to me of heaven above
Don't talk to me unless it's of love
My heart don't need a reason and
words are out of season
So kiss me more and don't talk to me.
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Solution for puzzle found on page 50

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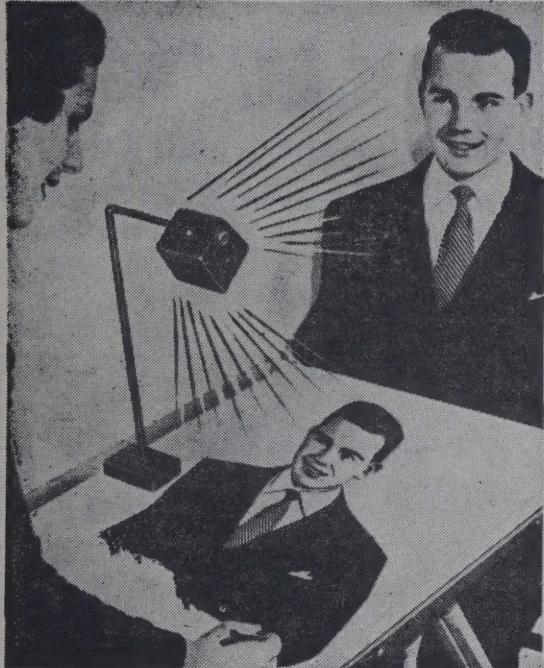
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—YOU GET ALL OF THE FOLLOWING SONGS:—

1. Judy's Turn To Cry	21. Every Beat Of My Heart	41. Young Lovers
2. More	22. Tossin' And Turnin'	42. Don't Be Afraid, Little Darlin'
3. Green Green	23. Tonight	43. Sherry
4. If I Had A Hammer	24. Cupid	44. It Might As Well Rain Until September
5. Denise	25. Wild One	45. Venus In Blue Jeans
6. Wait Till My Bobby Gets Home	26. Puppy Love	46. Your Nose Is Gonna Grow
7. Take These Chains From My Heart	27. Mama	47. Hully Gully Baby
8. Ain't That A Shame	28. O Dio Mio	48. Patches
9. This Little Girl	29. I Love The Way You Love	49. Volare
10. Hot Pastrami	30. Tall Oak Tree	50. All My Love
11. Da Doo Ron Ron	31. Easier Said Than Done	51. Dreamin'
12. Killer Joe	32. One Fine Day	52. Kiddio
13. Zip-A-Dee Doo-Dah	33. So Much In Love	53. Ta Ta
14. You Are My Sunshine	34. Memphis	54. Yogi
15. Chains	35. Falling	55. Burning Bridges
16. Tell Him	36. Surf City	56. When You Wish Upon A Star
17. Love Came To Me	37. Baby Workout	57. The Madison
18. Go Away, Little Girl	38. I Will Follow Him	58. Good Timin'
19. Quarter To Three	39. Mr. Bass Man	59. Cradle Of Love
20. Those Oldies But Goodies	40. Puff	60. Let The Little Girl Dance

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Please rush me my 60 SMASH HITS.

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I have done it for millions. HIGH SCHOOL AND COLLEGE STUDENTS, LABORERS & EXECUTIVES, DOCTORS, LAWYERS & TEACHERS

Are YOU SKINNY
like I was?

a sickly
skeleton who
developed a
streamlined
physique and
great physical
endurance

Yes!
I'll Show You
By My Quick,
Easy Methods
How To:

ADD
POWERFUL
NEW INCHES OF
MUSCLES around
YOUR ARMS, CHEST,
LEGS, BACK, etc.

How to BECOME A
WINNING ATHLETE!
How to WIN FEMALE
ADMIRATION!
How to
BEAT ANY BULLY!
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Yes, in thrilling minutes a day, in your home, my rapid-fire, easy-as-abc methods start building you into a super-man the very first night. I'll show you how to build 18-inch arms of might, a 45-inch heroic chest housing tireless lungs; wide, manly shoulders; broad, brawny back tapering to slender waist with punch-proof stomach muscles, legs of endless endurance. I'll stake my 20 years' reputation, as "greatest builder of heroes", on the amazing results I get for YOU. I sign my name to seal this promise.

Sincerely Yours, *Ben Rehuhn*

How do YOU
look walking
on the beach
with your
girl or wife?

Tony
Pascarella
AFTER



LET ME SHOW YOU FREE HOW TO DEVELOP

SPACEMAN STRENGTH AND ENDURANCE

SKINNY or FAT, 15, 20, 30, 40

or more YEARS OF AGE RUSH me your LAST CHANCE COUPON
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I'll show YOU absolutely FREE

How to GAIN up to 50 lbs. of
MIGHTY MUSCLES!

or LOSE up to 50 LBS. of UGLY DANGEROUS FAT
And become A REAL HE-MAN like MANY THOUSANDS of my pupils in a
few minutes FUN a day.

WHICH OF MY 181,000 PUPILS WOULD YOU LIKE TO BE?

I GAINED
60 LBS.
OF SHAPELY
MIGHTY
MUSCLES

BEFORE
Mailing
Coupon
I was a
125 lb.
6 ft.
skinny
weakling

says JOHN SILL
I added 7 inches to
MY CHEST, 3 1/2 IN-
CHES to EACH ARM.
No, Pal! You don't
have to be a chick-
en-chested skinny
weakling like I was
only a few weeks
ago.



"I LOST 30 LBS.
OF DANGEROUS
UGLY FAT
4 INCHES
OFF MY
WAIST!"
says Felipe Mendoza

BEFORE
Mailing
Coupon
185 lb.
HEAD-TO-
TOE HE-MAN
POPULAR
ATHLETE
You can
be, too!

Which of these
2 ME'S is YOU?

"That 220 lb. FAT-BOY
was ME a few weeks
ago" Look at him NOW!
I gave him MIGHTY MUS-
CLES, added 7 inches to
his CHEST, 3 inches on
each arm!

No! I don't care how fat
and flabby you are. All
I want is minutes a day
in your home to make
you over by the same
method.

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GREAT NECK, NEW YORK

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—Ivan W. Dayley, Lisco, Nebr.

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Over 1,000,000 people have taken up music this easy LEARN-AT-HOME way. Even if you don't know a single note now, you too will soon be playing real pieces by note. No "special talent" needed

PERHAPS you're one of those people who has always "day-dreamed" about playing a musical instrument. You would love to be able to play the music you like whenever you're in the mood... to entertain family and friends... to be in demand at parties. But you can't see yourself spending the time and trouble to learn.

Now you're in for a surprise! With this modern home-study course you can start playing simple tunes right from the start. And in no time at all you'll be well on your way to mastering popular tunes, ballads, cowboy songs, country songs, hymns, great compositions — all

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Just choose your favorite instrument — piano, accordion, guitar, or any other. You don't need any "special talent" or previous training. Clear, simple directions and large pictures show you exactly what to do, so you can't go wrong—even if you don't know a single note of music now! You learn at home, in time that's convenient for you. Nobody stands over you — you set your own pace. And you pay only a few cents per lesson, including valuable sheet music which you can use the rest of your life.

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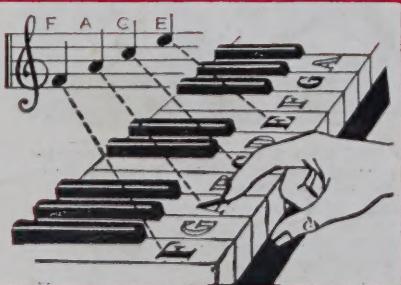
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